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## LITERATURE.

*Essays in Jurisprudence and Ethics.* By Frederick Pollock. (Macmillan.)

THE thirteen essays of which this volume consists range over the whole extent of the neighbouring fields of ethics and jurisprudence. The first discusses the nature of jurisprudence; the last criticises Mr. Spencer's *Data of Ethics*; and between come topics purely legal, such as the law of employers' liability; purely moral, such as "Marcus Aurelius and Stoic Philosophy;" and topics which may be said to be of mixed law and morality, such as the "Casuistry of Common-sense" and "English Law as a Branch of Politics." If there is no unity of design in essays of so diversified a character, Mr. Pollock is justified in saying that they are connected by a certain "unity of purpose and ideas" which runs through the work. Law is contemplated in its relations to the wider interests of "history, politics, and practical legislation." Ethical questions, on the other hand, gain in precision by being clothed in the language and the ideas of technical and speculative lawyers. Mr. Pollock's book is of excellent example in that it exhibits in their natural union two great studies which the professors of each have done their best to keep asunder. Law, custom, and morality are all parts of the same subject, and no theory of one will be of much use which does not take account of the others. We are beginning to see this so far as law and custom—and perhaps even so far as custom and morals—are concerned; but the strange divorce between law and morals still remains. Hitherto, the moralists, perhaps, have been more to blame than the jurists for ignoring the kindred subject; but even in jurisprudence, struggling as it has been for a place in the sciences or philosophies, there has been a too anxious avoidance of lights from the ethical side. Mr. Pollock's essays will help to break down an isolation which is not only unnecessary, but pernicious. They will also, it is to be hoped, do something to check another fallacious habit—that of regarding the so-called analytical and historical "schools" as somehow opposed to each other. Mr. Pollock frankly adopts the analytical or the historical, or what may be called the practical method, as best suits his immediate purpose, holding that all are legitimate, and that, "if their results fail to agree, it is the fault, not of the instrument, but of the worker." Those who think otherwise have totally misapprehended the criticism to which

Austin's results have been subjected by the greatest of our historical jurists.

It is difficult to speak generally and yet adequately of the treatment of so many diverse matters, and impossible to discuss in detail Mr. Pollock's conclusions with regard to each of them. The intermediate essays, more particularly those which deal with special heads of English law, are, on the whole, the most satisfactory. They are all of them in the excellent manner which Mr. Pollock has made familiar to law students by his important work on the *Law of Contract*. The essay on "Employers' Liability" is a rationalised account of a most perplexed and perplexing rule of law. Mr. Pollock connects it logically, if not historically, with the rule which makes a man responsible for the consequences of a state of things which he has brought about or maintained for his own pleasure or profit—whether it be "cattle grazing in his field, or water stored in a reservoir, or a structure crossing or overhanging a public road." This is certainly more intelligible than the common theory that the employer is liable as principal for the acts of his servants as agents, and it might have cleared up some confusions if it had been enunciated in the parliamentary debates of two years ago. The articles on "Defects of our Commercial Law" and the "Law of Partnership" are full of acute criticism and valuable suggestions, as to some of which Mr. Pollock speaks with the authority of an expert. And the incidental reflections on English law, which are to be met with in most of the essays, are often singularly felicitous and well informed. We cordially agree with Mr. Pollock's observations on the ill-usage Blackstone has sustained at the hands of his editors, and on the influence and present condition of the Law reports, which he pronounces to be twice as bulky as they ought to be. Some of these *obiter dicta* are not less valuable than Mr. Pollock's more formal conclusions.

Two of the most characteristic essays are those on "The Science of Case-Law" and the "Casuistry of Common-sense." The first attempts to assimilate the methods of the "case-lawyer" to those of the man of science, and the second extends the parallelism to the practical moralist engaged in forming conclusions on a new question of right and wrong. Mr. Pollock might be described as a uniformitarian in jurisprudence; he is penetrated with the conception of that uniformity in human laws which is their point of greatest likeness to laws of nature. Accordingly, he sees in the case-lawyer an expert who seeks to predict the decision of a tribunal, or system of tribunals, which moves with nearly as much uniformity as nature itself. And the parallel is worked out in a variety of ingenious ways, which we need not enter into in detail. As the tribunal whose decision is to be predicted employs precisely the same process as the investigator, Mr. Pollock has some little trouble in adapting his theory to the facts. It would hardly do to say that the court predicts its own decision; and Mr. Pollock dismisses, with less appreciation of its absurdity than we should have expected, the expedient of saying that an inferior court predicts the judgment of a

court of last resort. "This would not be correct," he observes, "inasmuch as the court of last resort itself pursues the scientific method." It is difficult to see why it should not be as "correct" to say that a court of first instance predicts the judgment of a court of appeal as that a case-lawyer predicts the judgment of a court of first instance. It is more to the point that the statement is not adequate because it still leaves the supreme tribunal to be accounted for, which Mr. Pollock does by the theory that "the court, following on the whole the same process as the advising counsel, makes a scientific prediction with reference to an ideal standard." The ideal standard, again, "is nothing else than the objective side of the legal habit of mind itself when considered as independent of the particular individuals in whom the habit is formed." This, then, is the (English) "science of case-law" for which Mr. Pollock claims kindred with the inductive sciences. In the casuistry of common-sense the part of the tribunal is taken by the average judgment of our contemporaries. We are all case-lawyers in morals, and, when I give an opinion on a point of conduct, "I think on the whole I am saying what the community would say." And this "practical standard" is controlled by a "speculative standard"—the "decision of my neighbours, if they were such as I wish them to be"—which corresponds with the legal habit of mind constituting the "ideal standard" of the courts.

The straining of language and ideas by which all this parallelism is established is obvious. The result hardly seems to us to be worth the pains. At the most it is an intellectual curiosity, while it may be suspected that the real resemblances discovered by Mr. Pollock are nothing more than the common characteristics of the reasoning faculty, no matter on what subject it may be employed. To part of Mr. Pollock's argument we have objections of a more formidable character. It is a mistake, we venture to think, to speak of the art of an English lawyer as the "science" of case-law. The real science of case-law—if we are to follow the better ways of recent jurists—would be an account of the "uniformities" discoverable in the evolution of case-law considered as a fact of nature. And we cannot help thinking that Mr. Pollock has not sufficiently defined the subject-matter of case-law. His typical example is a "lawyer who advises on a new case," and who, finding "some general proposition, together with a reference to one or more cases on which it is founded," is satisfied if it is obviously applicable, but, if not, neglects the general proposition and confines himself "to the particular cases from which it is collected, examining their points of likeness or unlikeness to the case before him." A "new case" apparently means a case not obviously covered by some notorious principle, and all principles, it will be seen, are assumed to be founded on decided cases. Now, every case is really a "new case" if it has not previously been examined in its legal relations, and many general propositions are founded on simple statutory enactments which need no interpreter. All this Mr. Pollock appears to ignore. Yet we should like to know what difference there is between the process de-

scribed by Mr. Pollock and that employed by a lawyer who advises professionally on any state of facts whatever. Be the case "new" or "old," be his law certain and statutory or guessed at from decided cases, he always predicts the decision of the court—if we choose to put it in that way. So does the *nisi prius* lawyer who advises on the chances of an action being successfully brought under circumstances which raise no question of law at all. The art of the practitioner who shrewdly forecasts the verdict of a jury may with less impropriety be described as scientific than the habit of the English case-lawyer, in the limited sense understood by Mr. Pollock. And the same may be said of the man of the world who anticipates the judgment of his circle on some fresh scandal of society. The scientific character of his "casuistry" is not, as Mr. Pollock seems to think, less, but more obvious than that of English case-law.

Mr. Pollock's views on the more abstract questions of jurisprudence are to be found in the first and second essays. The former is mainly a review of Prof. Holland's excellent work on jurisprudence; the other is a series of reflections suggested by Prof. Huxley's observation that a "law is simply a statement of what will happen to a man" if he does not pursue a certain course of conduct. An ill-disguised dislike of Austin's method—consistent, however, with a general acceptance of the analytical theory—is to be traced in these pages. Mr. Pollock admits that "Austin's painfully laboured style has an effect amounting to repulsion" on him, and it might not unfairly be retorted that Mr. Pollock occasionally discusses juridical questions in the spirit of a *littérateur* rather than a jurist, as when he pronounces Prof. Holland's work to be "incomparably better as literature" than Austin's, or when he defends the Roman arrangement of the Law of Persons on the ground that it gives a dramatic interest to the subject. Nor does such a sentence as the following seem quite fair:—"The capricious orders of a crazy despot may be laws according to Austin's definition until they are revoked; but, if so, it is the worse for the definition." We hardly know what absurdity Mr. Pollock intends to impute to Austin in this passage; but elsewhere he supplies probably the only defence which Austin would require, when he reminds a high-flying Scotch jurist that "laws made by the supreme power in a State, whether wise or foolish, do create claims which . . . are called rights by everybody save transcendental philosophers when they are philosophising."

A few lines must suffice for the three interesting essays on ethical subjects with which the volume closes. In "Ethics and Morals," Mr. Pollock's refutation of the fallacy, that the fate of morality is bound up with the doctrines with which it has hitherto been associated, is complete and convincing, and hardly less so is his defence of "historical or derivative theories" against the criticism that they leave us helpless in the exercise of moral approbation or disapprobation. The essay on "Marcus Aurelius and the Stoic Philosophy" is, to our mind, the finest in the book.

EDMUND ROBERTSON.

*The Temple: Sacred Poems and Private Ejaculations.* By Mr. George Herbert. First Edition, 1633. Facsimile Reprint. With Introductory Essay by J. H. Short-house. (T. Fisher Unwin.)

THIS charming reprint has a fresh value added to it by the Introductory Essay of the author of *John Inglesant*. Mr. Shorthouse comments upon Herbert's position as one of the middle party of the Church of England, apart from the Puritans of the closing years of Elizabeth, and before the rise of the High Church party under Laud. His appreciation of his poetry seems to us to be very just, placing Herbert below Vaughan and below John Keble; and, we should add, still more inferior to Crashaw, nor equal even to the best verses of the later Fletchers. But neither Mr. Shorthouse nor any other editor, so far as we are aware, has busied himself with the literary ancestry or genealogy of George Herbert's writings. Yet there is much of curious interest in such an attempt. Herbert's poetry, though smacking of the country, is not that of one intoxicated by the beauty of external nature; it is always the poetry of reflection and of reading. George Herbert was emphatically a scholar and a gentleman. The amusement of his leisure was to write fluent Greek and Latin as well as English verse. He was fastidious to an extreme both in his personal tastes and in his dress; he held himself aloof from the common herd of students at Cambridge, and shrank from coarseness and impurity in every shape. In point of date he belongs almost to the Renaissance; yet how different his tone! *The Temple* was published, posthumously, in 1633; Milton's *Comus*, in which the foul myth of Comus and the stores of classical fable and allusion are transfused into a drama of almost heavenly purity, appeared in 1638. Scarcely later, Jeremy Taylor was writing his *Holy Living and Dying*, in the notes to which, in strange contrast to the objects of his text, he cites obscene passages from Martial and Juvenal and Ovid; and the Discourse on a Christian's Death is illustrated by a tale worthy of Boccaccio or of the *Heptameron*. Yet in the poems of Herbert, a scholar equal to these, scarcely one classical allusion is to be found. Barnabas Oley, indeed, says: "He that reads Mr. Herbert's poems attentively shall find the excellence of Scripture Divinity and choice passages of the Fathers bound up in metre." This is partly true, especially as to the Scripture; but Herbert's poetry is not Biblical as is Bunyan's allegory; and none of it recalls the Fathers, as Isaac Barrow, for instance, in the style, if not in the matter, of his sermons, reminds us of St. Chrysostom. It is to another literature that we must look for much that is peculiar to George Herbert; and this will not only account for many of his faults, but will explain by what side of his character this scholar and gentleman was attracted to country life, and could find contentment in the talk and ways of villagers.

The writings to which we allude are those of the moralists of the silver age or later, pagans of the decline, or, at best, but demi-Christians, whose works seem to us so trite and dull, but on which our forefathers, un-

spoiled by excitement, and not yet exigent in literary style, ruminated with a quiet delight such as we seldom feel. It is from the writings of these authors in many cases that they formed the proverbs which they esteemed as the highest axioms of practical wisdom, and which George Herbert has treasured so fondly in his *Jacula Prudentum*. The chief of these writers were perhaps Seneca, Plutarch, Boethius, but, above all, the little Pseudo-Cato. Cato's *Distichs de Moribus* are now almost wholly forgotten, yet of this book more than fifty editions were published before the end of the fifteenth century; Caxton printed it in 1483. Erasmus edited it and enriched it with a copious commentary. A copy before us, edited by N. Bailly (London, 1757), almost on the Hamiltonian system, and reproducing the comments of Erasmus, shows how long it kept its ground as a school-book. A polyglot edition, with translations into five languages, appeared in Amsterdam in 1769. It was paraphrased or imitated in nearly every idiom of Southern Europe, and it became almost the Bible of the peasant, reflecting, as these paraphrases do, with wonderful accuracy the better, but still harsh and intensely narrow, side of peasant character. No book has been more diversely judged. Cervantes intentionally misquotes it in the Prologue to *Don Quixote*. Sancho Panza has it often in his mouth, but dubs the author "Cato el zonzorino romano," the Roman dullard. Dibdin says, "Dulness can hardly be heavier than are the pages of its text." Yet if we compare the structure of "The Church Porch," the best sustained of all Herbert's poems, with imitations of the lesser Cato, we can hardly doubt that we have here the key to much that distinguishes him so widely from other classical scholars of his age. Compare, e.g., Herbert's first verse with that of the Béarnais imitation and with the opening lines of books iii. and iv. of the *Distichs*, and we cannot hesitate about the relationship.

"Thou whose sweet youth and early hopes inhance  
Thy rate and price, and mark thee for a treasure;  
Hearken unto a Verser, who may chance  
Ryme thee to good, and make a bait of pleasure.  
A verse may find him, who a sermon flies,  
And turn delight into a sacrifice."

"Hoc quicumque voles carmen cognoscere, Lector,  
Hæc precepta feres, quæ sunt gratissima vitæ,  
Instrue præceptis animum, nec discere cesses:  
Nam sine doctrina vita est quasi mortis imago.  
Commoda multa feres; sin autem spreveris illud,  
Non me scriptorem, sed te neglexeris ipse."

"Si bos sabé quaique petit passatyte  
Per te maintiène en tout temps san et net  
Escoute, amic, lou petit Catounet,  
Qué pote, dab eth, ha toun apprentissatyte."  
— "Lou Catounet Gascoun."

G. Ader (Tolose, 1611).

The thoughts run on in exactly parallel lines. "The Church Porch" gives only rules for conduct; we are not yet in "The Temple," we catch only from a distance the sweetness of its mystic melody, and are not yet moved to full ecstasy. Even there, as Mr. Shorthouse observes, Herbert cannot sustain his flights; and this comes, we think, from the favourite studies above alluded to, from his habit of thinking in proverbs and sentences. Who but one steeped to the lips in such



literature could conclude the exquisite poem on "Vertue" thus?—

"Onely a sweet and vertuous soul,  
Like season'd timber, never gives;  
But though the whole world turn to coal,  
Then chiefly lives."

It would take too long to discuss here how far Herbert was acquainted with Spanish and Italian literature, and his undoubted relationship to them as a poet. (His friend Ferrar translated Valdesso.) Many of his worst conceits and vices of form come thence. This we must leave to those who have access to richer libraries. That, in common with every school-boy of that age, he knew his *Cato*, cannot be doubted; and that it, more than either Homer or Virgil, influenced his English verse is also, we believe, a fact. To all lovers of this typical country parson, a gentleman and a scholar, who could yet sympathise with country proverbs and rustic ethics, this facsimile edition of *The Temple*, with Mr. Shorthouse's Introduction, will be a valued manual.

WENTWORTH WEBSTER.

*Henri Dominique Lacordaire*: a Biographical Sketch. By L. Sidney Lear. (Rivington.)

THERE was quite room for another book on Lacordaire. Since Miss Greenwell published her *Life*, much of his correspondence has become accessible, and recent events in France and elsewhere have given fresh interest to his generous endeavour to place Catholicism under the protection of liberty. Besides, we are far enough off to judge him better in some ways than when his fame as an orator was fresh. It is very doubtful whether his *Conférences* will live, but the tradition of their vast success will always give interest to the study of a singular and lofty character. The author quotes largely from the *Conférences*, but almost always to illustrate Lacordaire's experience rather than to explain his oratorical reputation. There can be no doubt that he was incomparably eloquent, but his eloquence was as incoherent as the prejudices of his audience. He was always haunted by the idea that it was his mission to reconstruct the whole system of Catholic apologetic; but, after all, he did much less than de Maistre (who made no such pretensions) towards proving that Catholicism has not yet been completely replaced as a working hypothesis. Perhaps it may be said that Lacordaire did as much to recommend Christianity to emotional Frenchmen as Chateaubriand did to recommend it to sentimental Frenchmen. He was manlier himself, and did a manlier work, but the intellectual result was hardly greater.

He understood his character better than his theories. He was struck early by the contrast between his cold intelligence and his fiery imagination; later on, he valued himself on his methodical and patient diligence, doing all the day's work in the day; he complained of the sluggishness of his affections. The author does not reproduce this last confession, which was one explanation of his extreme austerities, and the complaint is certainly puzzling in one so warm-hearted and expansive; perhaps, on some subjects, imagination outran feeling. His need for expansion was so great that, if any friend was a priest,

he was sure to press him to hear his confession. But it is noteworthy that he never made his confession to de Lamennais. In fact, it was impossible to love de Lamennais unless one would be dominated by him, and it almost seems as if Lacordaire had intended from the first to use de Lamennais rather than be used by him. He declined all co-operation till de Lamennais had recanted his absolutism; he was responsible for what was most dangerous in *L'Avenir*, the polemic against the *Budget des Cultes*; and he suggested the chimerical appeal to Rome, which was certain to issue in the disagreeable alternative of recantation or revolt. When one compares his first journey to Rome with his second, one may even imagine that there was a common cause for both. Lacordaire went to Rome the second time because he began to fear he was preaching himself out. Perhaps he took his colleagues to Rome because he suspected that they had come to the end of their ideas as well as of their capital. Both decisions were sudden. Lacordaire liked to feel, from the first day that he threw himself into a seminary, that he was giving himself up to the guidance of Providence; and this explains the extreme contentment with which he drifted out of his work at Paris into his work at Sorèze. Another explanation might be that he was satisfied to give up preaching, and even writing, if he might surround himself with the young and emancipate himself from Archbishop Sibour, who had accepted the Empire. Now that the Empire has gone, and the Bourse is more rampant than ever, it may be doubted whether it was worth the while of a great orator to condemn himself to silence for the sake of a ponderous insinuation that the Empire left Frenchmen no career but money-making. But Lacordaire was always something of a Frondeur; he was always jealous of his independence; his letters are curiously full of what he needs and what suits him, considering how unselfish, how generous, he was in action and affection. He was humble and enjoyed humbling himself to those he loved; but his humility was never unconscious. He saw himself, preaching or founding an order, as an actor sees himself "creating" a great rôle. But Lacordaire was more than an actor; when he had created his rôle, he lived in it.

G. A. SIMCOX.

#### ENGLISH DIALECT GLOSSARIES.

*Five Original Glossaries*: Isle of Wight, Oxfordshire, Cumberland, North Lincolnshire, and Radnorshire. By various Authors.

*Glossary of the Lancashire Dialect*. By J. H. Nodal and Geo. Milner. Part II. (F to Z). (English Dialect Society; Trübner.)

ALTHOUGH the English Dialect Society has entered on its tenth year of life, its operations, so far as the publication of Glossaries is concerned, have as yet extended only to thirteen out of the forty English counties; and several even of these have been but slightly touched. This rate of progress does not seem to afford much encouragement to the hope expressed at the last annual meeting, that the society

would have arrived at the end of its task in four or five years more. No doubt this branch of the society's work will proceed much more rapidly in future than it has hitherto done; but it will be surprising if the work yet remaining can be satisfactorily accomplished in much less than double the time contemplated in this sanguine estimate. In any case, it is to be earnestly hoped that the society will not terminate its labours until the English dialect vocabulary has been, so far as possible, completely registered.

Of the five word-lists comprised in the former of the two recent publications of the society, two—Mrs. Parker's for Oxfordshire and Mr. Dickinson's for Cumberland—are supplements to the Glossaries by these authors which have been previously published. Mrs. Parker's work, which extends to thirty-eight pages in this volume, deserves especial commendation for its thoroughness. The definitions are very careful, and the illustrative examples are abundant and well chosen. The pronunciation is indicated in Mr. Ellis's "glossic;" and the words which differ from standard English merely in their pronunciation, instead of being scattered through the Glossary, are given in small print in a separate list—an example which might be generally imitated with great advantage.

The Isle of Wight Glossary, by Mr. C. Roach Smith and the late Major Henry Smith, can scarcely be regarded as an adequate representation of this interesting dialect. The vocabulary seems very scanty, when mere peculiarities of pronunciation are left out of account; and the definitions are in general not so careful as could be wished. The writers show some traces of the common disposition among glossarists to exaggerate the eccentric features of their dialects. It is not easy to see the use of such an entry as "Dooman, a woman; only used when preceded by *old*." The verb "Lowz, to think, to form an opinion," seems to be a figment. *I lowz* is doubtless for "I allows," the verb in this sense being not uncommon in provincial use. "Mash Mallus" (*marsh mallows*) is strangely explained as "mallows beaten into a mash for poultices." The most noteworthy feature of the dialect is perhaps the prefixed *io* in such words as *wold* for *old*, *wuts* for *oats*. This is a curious point of agreement with some of the North Midland dialects. The words *bugle* for a young bull, and *zull* (Anglo-Saxon *sulh*) for a plough, are also worth remark. Mr. Roach Smith's abstinence from etymological speculation must be reckoned as a merit. His Appendix contains some racy bits of dialogue which were certainly well worth preserving.

Mr. E. Sutton's eight pages of North Lincolnshire words are very good so far as they go, but the dialect (is it not that of the "Northern Farmer"?) is certainly deserving of much fuller treatment. Among the oddities of the dialect may be noted the word "Spang-wue, to place a toad on a board and project it into the air by striking the other end." It is to be hoped that "Spang-wuing" is not the favourite diversion of North Lincolnshire youth.

The Lancashire Glossary will be found the most generally interesting, as it is the most elaborate, of the works hitherto published by

the society. The dialect of South Lancashire stands alone among English dialects in possessing an extensive literature of great intrinsic merit, and the abundance of extracts which the Glossary contains renders it very entertaining reading. The typographical arrangement of the matter is excellent, and might supply some useful hints to dictionary-makers generally. The definition of the word is followed by illustrative quotations from classical English literature, and after these are given examples from the dialect literature and from colloquial use. The date of each example is noted in the margin. The radical distinction between the speech of North and that of South Lancashire is not ignored by the authors, but they have scarcely brought it sufficiently into prominence. It seems, indeed, impossible to treat satisfactorily in a single Glossary two dialects which differ so widely as do those of North and South Lancashire. The dialect of Lancaster or Cartmel is, in fact, almost unintelligible at Oldham or Bury. The South Lancashire dialect bears a good deal of resemblance, in vocabulary and intonation, to that of the Peak of Derbyshire. The affinities of the North Lancashire speech, on the other hand, are rather with the dialects of Northern Yorkshire, from Craven to Cleveland. As might be expected, the vocabulary of North Lancashire is very largely Norse; but in South Lancashire, also, the proportion of Scandinavian words is very considerable—much more so, in fact, than I was prepared to find. The writers of this Glossary have indicated the Norse etymology in a few instances. Other examples—a few out of the many—are *fattert*, embarrassed (O.-N. *fatrask*, to be embarrassed); *gaum*, to understand (O.-N. *gaumr*, attention); *grummel*, small-coal (in the Peak of Derbyshire this word means “coffee-grounds,” as, curiously enough, it does also in Swedish); *hagworm*, a snake (in the Glossary wrongly explained as “hedgeworm,” but really from O.-N. *högg-ormr*); *ket*, carrion (O.-N. *kjö*); *ogreath*, straight on (O.-N. *á greiða götu*, on a straight road). It seems singular that in North Lancashire, as in some of the Southern counties, the original English “fadder” and “mudder” have been preserved, while South Lancashire agrees with standard English in adopting the Scandinavian pronunciation with *th*. A notable characteristic of the Lancashire dialect is its abundance of humorous descriptive compounds. A good example is *hammil-scoance*, literally “hamlet-lantern”—a designation for a village oracle.

The only considerable defect in this Glossary is the absence of any accurate method of indicating the pronunciation. The ingenious orthography of the dialect literature is not very well adapted to convey a correct notion of the sounds to a stranger. This deficiency, however, will no doubt be supplied in Part III., by Mr. T. Hallam, which is to treat of the grammar, pronunciation, and literature of the dialect, and will be looked for with great interest.

HENRY BRADLEY.

*Les Contes populaires de l'Égypte ancienne.*  
Traduits et Commentés par G. Maspero.  
(Paris: Maisonneuve.)

THE “Romance of Setna,” first brought to light in 1852, and the “Tale of the Two Brothers,” discovered in 1865, were for several years our only specimens of the light literature of Ancient Egypt. Their discovery marked a new era in the annals of Egyptology. Apart from such dry matter as funerary inscriptions, geographical and historical lists, contracts, accounts, and judicial documents, we were already in possession of a large number of papyri of a purely literary and scientific character—such as treatises on geometry, medicine, and magic; collections of moral precepts, hymns, poetical invocations and prayers, and the famous heroic poem of Pentaur. But that the “potent, grave, and reverend” princes and scribes of Pharaonic and Ptolemaic Egypt should have indulged in the class of literature called “light” was what no man had dreamed of. “The high personages whose mummies repose in our museums,” says Prof. Maspero, “enjoyed so well founded a reputation for gravity that no one dared to suspect them of having read or written romances during the days when they were mummies only in anticipation.” They did write them, however, and they did read them; not only in later times, when foreign influences might be supposed to have affected the national taste, but at a period so remote that the earliest specimens as yet known to science were already 3,000 years old when Diodorus visited the Valley of the Nile. One of these—a papyrus in the Berlin collection—purports to be copied from a still more ancient original.

Prof. Maspero's charming little volume contains thirteen tales of various epochs, from the XIIth to the XXXIIIrd Dynasty. Of these, a few are perfect, and the rest more or less incomplete. Ten are translations from the original papyri by Prof. Maspero; two are borrowed from M. Golénischeff; and one is reprinted from Pierre Saliet's old French version of Herodotus, “lightly retouched.” With but two exceptions—neither of which is much to be regretted—the collection represents all that has come down to us in the way of salvage from the wreck of Ancient Egyptian romance.

Of Prof. Maspero's ten translations, the most important have already appeared in various scientific publications, and been duly noticed by myself in these columns. The famous “Tale of the Two Brothers,” and that singular narrative of love, fighting, and adventure which purports to be the autobiography of Sinouhit (Saneha), have each been twice translated by the same conscientious and elegant pen; and of these translations the present volume contains the latest. In “Le Conte de Satni-Khamois,” first published in Prof. Maspero's fragment of a commentary on the Second Book of Herodotus\* (1879) as well as in “Le Prince prédestiné,” which originally appeared in Part I. of the same author's *Études égyptiennes*† (1879) many little evidences of recent care and study may be detected; and in every instance

\* See the ACADEMY, No. 432, August 14, 1880.

† *Ibid.*

where a lacuna has been filled up, or a possible identification suggested, the line which divides conjecture from ascertained fact is scrupulously indicated. Elegantly printed, judiciously but not excessively annotated, and prefaced by an Introduction at once graceful, humorous, and scholarly, it is not wonderful that these ancient stories, in their present accessible and attractive form, should be rapidly achieving a second phase of popularity. Those who read them for amusement only will, however, have little idea of the exceeding patience, ingenuity, and caution which have been bestowed upon every line and every word of the texts which read so smoothly.

M. Golénischeff's translation of a tale called “Le Naufragé” is of great interest. The original papyrus, which dates from the XIIth Dynasty, was found by M. Golénischeff, unopened and forgotten, in the drawer of a cabinet in the museum of the Hermitage at St. Petersburg. This was in 1880. In 1881 (having meanwhile unrolled his treasure-trove, and found the MS. perfect from beginning to end) M. Golénischeff read a translation of its contents before the Orientalist Congress at Berlin. It proved to be a tale of shipwreck told by a sea-captain who commanded a vessel of 150 cubits long by 40 wide, manned by 150 sailors, “the best in the land of Egypt, who had beheld the heavens and the earth, and whose hearts were braver than the hearts of lions.” Thus equipped, our captain performed the startling feat of sailing up the Nile beyond the second cataract, and thence gaining the high seas. After this, it is not wonderful that his vessel was shipwrecked, and that, himself the only survivor, he was cast upon an island abounding in delicious fruits and inhabited by a population of seventy-five amiable and intelligent serpents. The head of this charming family is described as being thirty cubits long, and adorned by Nature with a magnificent beard. “His body was, as it were, incrustated with gold, and his colour like lapis lazuli.” He talks like a book; treats his guest with distinguished hospitality; and, when a ship comes that way, dismisses him with gifts of essences, incense, rare woods, elephant tusks, baboons, green monkeys, “and all sorts of precious things.” M. Golénischeff sees in this story nothing but a fantastic tale which might be the archaic prototype of our old favourite, “Sindbad the Sailor.” Prof. Maspero, however, takes it more seriously. In the island, which is expressly called “the Island of the Double,” he recognises a Paradisaic land, like the Fortunate Islands of classic antiquity. It is peopled, doubtless, with departed spirits; but these are invisible to the mortal who has been cast upon that enchanted shore before his time. The sea is the sea which divides this world from Amenti. The serpent is one of the great bearded serpents which guard the portals of Hades. In short, the whole story, romantic as it at first sight appears, is but a picturesque version of a well-known theological dogma; and, as such, it represents the earliest extant specimen of those universally popular tales which relate the adventures of a mortal intruder into the Land of Shadows.

Where this papyrus was found, by whom it was brought to Europe, when, and for what price, it was purchased for the St. Petersburg



collection, are facts of which all record is lost. The writing, however, is of the style of the twelfth century; and the name of the scribe, duly signed at the end, was Amoni-Amonaa. He lived in the time of the Usertesens and Amenemhats, about a thousand years before Abraham journeyed into Egypt.

AMELIA B. EDWARDS.

#### NEW NOVELS.

*Fortune's Marriage.* By Georgiana M. Craik, Author of "Dorcas," &c. In 3 vols. (Hurst & Blackett.)

*Cobwebs.* By Mabel Collins. In 3 vols. (Tinsley Bros.)

*Three Fair Daughters.* By Laurence Brooke. In 3 vols. (White.)

*The Dawn of the Twentieth Century.* In 3 vols. (Remington.)

*Prudence: a Story of Aesthetic London.* By Lucy C. Lillie. (Sampson Low.)

*The Story of Marie Dumont.* By Lady Pollock. (Bentley.)

*Cora; or, Three Years of a Girl's Life.* ("Girl's Own Paper" Office.)

The novel-reader who desires to sup full of horrors will not care much for *Fortune's Marriage*. It is written in a serene and temperate spirit that reminds us of Jane Austen; but, though the book is quiet, it is not without its pathos. There cannot, perhaps, be a much sadder theme than that of an ill-assorted marriage, where the whole nature of a woman yearns for the love of her husband, and she gets in return a cold and formal response. The course of such a life the author has endeavoured to trace in the career of Fortune Denbigh, and the only objection we should have to take to this novel is the inordinate length to which the incidents of the first volume and a-half are spun out. With an ordinary writer this would be unbearable, but, even when prolix, Miss Craik's narrative is not destitute of charm. In these three lengthy volumes there is no more exciting incident than the death of a little child, but then this incident involves much, and is the turning-point of the story. Fortune is married to Roland Glyn, whose frigid manner drives her nearly to madness; the happiness of both is wrecked for a time, but not lost, and we must leave it to our readers to discover for themselves the manner in which they are, as it were, united in a second marriage after a period of deep sorrow. The story is well told, but it could easily have been brought within the compass of two volumes.

The collection of stories under the title of *Cobwebs* exhibits varied merit, but all are entertaining. Miss Collins has a wholesome contempt for "society" as now understood in fashionable circles, and many of her strictures are no doubt justified. The first sketch is a tale of the stage, showing the difficulties which exist in the way of any modest and sensitive woman who desires to make her *début*. In the second we have a portrait of a well-known American author, who will easily be recognised by his many friends. The conclusion of this story (and the same remark would apply to some others) appears somewhat vague and unsatisfactory

after what has gone before. Next we have an *exposé* of the spiritualistic medium swindle; and then follows an account of the young lady who, from a similarity in name to a member of the aristocracy, was taken up and petted in mistake as an art wonder by fulsome critics and hangers-on of the aristocracy. For the third time in the course of reading our present batch of novels we have come across the portrait of a now notorious character. Miss Collins introduces him as "Mr. Otto Wodehead, the poet of pretty women," and the young bard's vagaries are pretty severely handled. What will Otto do when he hears that Miss Collins speaks of his "vacant orbs"? But, seriously speaking, enough has been made in the press of a craze which never had much vitality, and has collapsed in inextinguishable laughter. The little story "In Cold Blood" is the strongest thing in these three volumes, and the treatment is a little suggestive of Nathaniel Hawthorne. Mr. Andrew Vansittart has a delicate little son, heir to his vast estates; and, when the doctors have given him up, the father, who has the reputation of a wizard and is credited with the possession of other unearthly and inhuman traits, determines that he shall not die. He hermetically seals him up; and, though it is given out that he is dead, he comes to life again in the course of six months, the appointed time, and baffles the expectations of Leonard Vansittart, Andrew's younger brother. There is something really weird and "creepy" in the treatment of this subject. Save for the rather feeble ending of some of the sketches, we congratulate the author on her latest work. There is evidence of considerable skill and power in these narratives. We presume we must credit the printers with the superfluous "c" in the Christian name of Luca Signorelli, and with one or two other errors we have noticed.

Mr. Brooke is without doubt a very vivacious writer, and he has well differentiated the separate individualities of his *Three Fair Daughters*. One of the daughters, by-the-by, is not particularly fair, but, on the contrary, rather plain. She is of a humdrum character, and, not having a large soul, pairs off with a button manufacturer, with whom she is very happy. It is not to be inferred from this that if a girl wants to be happy she must marry "buttons," though the girl in this novel who aspires beyond this goes through much tribulation. She falls in love with a handsome man—oh! those curled darlings of society—and it takes some years to convince her of his absolute worthlessness. At last she comes back to the man who first made her an offer, a sort of affectionate spaniel, who has never forgotten his early love. The third daughter, Gerty, is decidedly unconventional, to say the least. She makes no secret that her object in the matrimonial market is money and position, and she ultimately wins both. One of the best characters in the novel is the father of the three girls, Mr. Chester, who, after being henpecked for some years and nearly ruined by an extravagant wife, at last asserts his masculine rights of government. Provided the reader is not too *exigeant* as to the quality of his humour, he will find some

amusing chapters in this story. We had many a hearty laugh over the fair Gertrude's attempt to indoctrinate her affianced, a sporting baronet, with sentiments from Wordsworth, Tennyson, and other poets.

To write adequately a work on "the Dawn of the Twentieth Century" requires the pen of a Swift; and, to break the matter as gently as possible to the anonymous author who has essayed this task, we have not found in him a second Dean of St. Patrick's. It is true he has qualities which undoubtedly Swift did not possess, such as an unlimited capacity for commonplace; but he is lamentably deficient in such minor things as wit, satire, literary skill, and dialectics. Whole pages of this novel, "social and political," read like extracts from leading articles—though, perhaps, that is rather unjust to the journalists—or from platitudinous speeches in Parliament. In a prefatory note the author formulates the startling information that "conclusions from the processes which are now and will continue to be at work in the community and state must infallibly be reached." Now, as the world is always asking for some new thing, what we should really like to see would be processes that had no conclusions of any kind. If the writer could have instanced these he would indeed have given us a novelty. He claims that his reflections will enable anyone moderately acquainted with the politics of the country to "read between the lines" of his work. It does not require much reading between the lines to find out who, for example, is meant in such lines as these about John Freeman:—

"The mistakes he had made came out conspicuously during the hard times through which the country passed. His last years were spent, I fancy, in croaking when he was not either salmon-fishing or at billiards, his two favourite pursuits. He had faded out of the political horizon soon after the downfall of Mr. Glibword's Administration, when they had made such a mess of it in Ireland."

The present Conservative leader figures as Lord Saltburn, and other names are slightly altered, but the author's trouble in finding new names has been completely superfluous, seeing that he details as closely as possible all that is now occurring. Mr. Chamberlain will be surprised at being prophetically informed that by the time the next century dawns he will have become an ardent constitutionalist and a firm supporter of the Church. There is a good deal, too, about the Land Leaguers and Ireland, and "the brief reign of Darnell, Willon, and the rest of their auxiliaries who had brought the whole country to the verge of ruin." Almost half the work is occupied with the story of an attempted Irish murder, clumsily and ridiculously done. We can get up no excitement whatever about the expected hanging of a man who it is obvious never will be hanged. It is long since we read so much padding as in this work. There is absolutely nothing to redeem it or make it entertaining. Political satire, or political prophecy, should be like champagne; but this is the very smallest beer we ever tasted.

*Prudence*, a little sketch by an American lady, is very agreeably written, and it has the

further advantage of being illustrated by Mr. Du Maurier. Mrs. Lillie, while showing the hollowness of the aesthetic craze—rather in an indirect than a direct manner—writes without bitterness, and her sketches of character have a considerable amount of cleverness. We do not know why, but her manner reminded us somewhat of the very charming style of Miss Thackeray. The reader will easily recognise such characters as Mrs. Poyntsett, "wife of the famous R.A.," and Dr. Huxfell. There are others, also, whom it is not difficult to identify. The book is slight, but it is well worth reading.

Lady Pollock's is also a charming little tale in one volume, consisting of passages in the history of a Swiss farmer's daughter as related by herself. It requires no little art to make such characters as Marie Dumont describe themselves, and preserve in an English dress all their little foreign peculiarities, but this the author has succeeded in doing admirably. So much of plot, too, as there is in the narrative is interesting.

*Cora* is a pure and wholesome story for girls just verging on womanhood. It is written in a pleasing and unpretentious style, and such books are calculated to do good among the particular classes for whom they are written. It is but justice to the author, however, to admit that not everyone who attempts the task of writing for girls accomplishes it so well.

G. BARNETT SMITH.

#### THEOLOGICAL LITERATURE.

*Micah.* With Notes and Introduction. By the Rev. T. K. Cheyne. (Cambridge: University Press.) This new volume of the "Cambridge Bible for Schools" is a valuable addition to a useful, though somewhat unequal, series. The plan, of course, excludes elaborate philological discussions, but the latest results of scholarly research are clearly indicated, great care has been bestowed on historical illustration, and useful hints are given on salient points of Biblical theology. The Book of Micah is in many respects one of the most difficult in the Bible, and most scholars will be disposed to agree with our commentator in believing that the text is in some places almost hopelessly corrupt. In such cases, the frank admission of the difficulty is far preferable to any attempt to strain the Hebrew into a sense it cannot legitimately bear. Where divergent views can fairly be taken, or where the differences of expositors turn on difference of theological standpoint, Mr. Cheyne shows the same caution and fairness as characterise his well-known work on Isaiah; and altogether the little book may be confidently recommended, not only to schools, but to all Bible readers who really wish to understand the prophets, and not simply to make their half-understood words pegs on which to hang religious contemplations. As regards the divisions and dates of the several prophecies, Mr. Cheyne leans to the view of Ewald as modified by Wellhausen. The hypothesis of interpolations, which has of late been largely applied to the solution of difficulties, receives little favour; a notable exception, justified by a strong argument, is that our author, with Noldeke, Kuenen, and other critics, would omit the words "and thou shalt go to Babylon" in iv. 10. Noteworthy, also, are the suggestions that v. 5, 6, may be an after-thought foreign to the original context, and that the first *li-h'yoth* of v. 2 ought perhaps to

be struck out. We notice that Asherah is regarded as the name of a goddess. This is at least not proved; the "wooden pillar or artificial tree" is in the Old Testament not the symbol of Asherah, but the Asherah itself.

*The Hebrew Student's Commentary on Zechariah, Hebrew and LXX.* With Excursus on Syllable-dividing, Metheg, &c. By W. H. Lowe. (Macmillan.) This is a useful and scholarly work. The notes are intended to include the wants of comparative beginners in Hebrew, but they contain much also that will be of value to those who are more advanced; they are always sound, and direct the student's attention to just such points of importance as he is likely to overlook. The volume abounds with suggestions and cautions for which every diligent reader of Hebrew will be grateful; and those who desire to strengthen and increase their knowledge of the language cannot do better than peruse it attentively. The only fault that we have to find is that the notes are apt to be slightly discursive and heterogeneous, and that the editor is too parsimonious in his references to the standard Grammars. The latter omission is, we think, a real deficiency. Excerpts from the Grammars, however full, are no adequate substitute for references to the Grammars themselves; unless these are regularly given, an empirical knowledge is encouraged, in which forms and constructions are viewed as so many isolated facts, and their relations to other analogous phenomena of the language not clearly apprehended. On ix. 9 a misleading rendering of A.V. is rightly corrected, though a somewhat fuller explanation would not have been out of place. P. 94 (comp. p. 122), the note on the accentuation is not clear; in Job iv. 16, too, the *tarcha* is conjunctive; Gen. xxxiii. 13, Eccl. viii. 10 might have been better illustrations. Pp. 130-31, the participle and *lo*, in such a connexion, would be exceedingly anomalous. The Excursus on the rules for placing Metheg (an abstract of Baer's articles in Merx's *Archiv*), which here appear fully in English for the first time, will be found convenient for reference. Altogether, we welcome Mr. Lowe's volume as a real help to the study of Hebrew in this country.

"ANECDOTA OXONIENSIA": Semitic Series, Vol. I., Part I. *Commentary on Ezra and Nehemiah.* By Rabbi Saadiah. Edited by H. J. Mathews. (Oxford: Clarendon Press.) The interest of this volume lies in the Introduction, in which the editor, with great bibliographical research, attempts the identification of the Rabbi Saadiah, to whom the Commentary is attributed. In spite of some external evidence pointing to the famous Saadiah Gaon as its author, Mr. Mathews, by a series of lucid arguments, shows that such a view cannot be sustained, and that the internal evidence tends strongly to connect him with the author of a Commentary on Daniel, which now generally passes under the name of pseudo-Saadiah. Who, indeed, this pseudo-Saadiah was remains undetermined, though various conjectures are discussed; nor do we feel that we really know him better when we learn that he may possibly have been the teacher of a pseudo-Rashi (author of a Commentary on the Chronicles). But it is probable that he lived not later than the twelfth century. Some of the MSS. are dated 1285 and 1288, and it is possible that he is cited by Ibn Ezra. The volume is sumptuously printed, and we are only sorry that the Commentary itself is not of greater intrinsic value. We hope that on a future occasion the editor will give us some work valuable in itself, and thoroughly worthy of the pains and learning which he is clearly able to bestow upon it.

*Jewish Christians and Judaism: a Study in the History of the First Two Centuries,* by W. R. Sorley (Cambridge: Deighton, Bell, and

Co.), is a Hulsean dissertation, and labours under the disadvantages inseparable from the treatment, in a separate and self-contained essay, of a topic which cannot be fully understood except in connexion with researches into a much wider field. Such a dissertation, too, is almost of necessity an occasional study; and though Mr. Sorley has read widely and handles his materials with skill and intelligence, he plainly has not made himself thoroughly master of the vast Jewish literature contemporary with, or somewhat earlier than, the first spread of Christianity. A study of Jewish Christianity which shall really fill up the hiatus in our present knowledge which the title of the essay indicates can only be accomplished by one who has gone through this laborious preliminary task. On the other hand, the little book deserves to be welcomed as offering, within the limited scope which the conditions prescribe, a readable and useful discussion of a number of questions of great interest to students of the New Testament. It throws, too, an interesting light on the one-sidedness of the historical method of Baur, though, perhaps, it would have been advisable to take up a more independent attitude towards Baur's way of stating the problems of early Christianity. Thus, at p. 26, there is a just criticism on the Tübingen theologian for his thesis that originally the recognition of Jesus as the Messiah made the whole difference between Christian and Jew. It would have been well worth while to carry this criticism out to an independent enquiry whether the idea of the Messiah was so absolutely dominant in early Christianity as is generally supposed. Certainly, in the teaching of the Synoptic gospels, there are features that seem not less notable, especially in antithesis to Pharisaism. At p. 12 the author does not seem to be acquainted with the latest enquiries as to the Therapeutae.

*The Question whether Marriage with a Deceased Wife's Sister is or is not prohibited in the Mosaic Writings answered by Paul de Lagarde* (Göttingen) is a valuable contribution to the exegesis of Lev. xviii. 18, reprinted from the *Nachrichten* of the Göttingen Royal Society. Prof. Lagarde has chosen the English language for his brochure, our nation having a special interest in the question. That fresh discussion of the passage is not unnecessary for the English public may appear from recent debates in Parliament; but our author brings forward a view of a crucial word in the text which, though (as he points out) not absolutely novel, having both ancient and modern support, is unfamiliar, and has never before been developed with such comprehensive scholarship and methodical argument as in the essay before us. According to the Authorised Version, the Hebrew legislator forbids the marriage of a wife's sister to *uxor her*. Prof. Lagarde argues that the words in italics are mistranslated; that the verbal form *וְיָרַד* is not an infinitive of the biliteral *יָרַד*, to *uxor*, but a denominative from *יָרַד*, the technical term in Semitic polygamy for a fellow-wife. That our translators should not have thought of this view is natural, as they did not understand the nominal *terminus technicus*, mistranslating it *adversary* in 1 Sam. i. 6. The true sense of the latter word is now pretty generally recognised by scholars; but it has not found its way, at least in any clear and sharp expression, into the lexicons commonly used by learners of Hebrew, and the material accumulated by Prof. Lagarde, which is ample and perfectly conclusive, serves to fill up a hiatus in comparative Semitic lexicography. But the point of the paper lies in the argument that the verb in Lev. xviii. 18 is a denominative of equally technical sense. For this we must refer our readers to Prof. Lagarde himself, as the argument is too technical to be reproduced without loss of some of its most interesting features, and the method is quite as instructive



as the results. These are briefly that the form לִצְרָר with double *resh* ought not to be derived from צִר, which forms its first conjugation on a biliteral type; that it cannot in this connexion come from the triliteral צִרֵר; and therefore that it must be a secondary formation meaning to take a second wife polygamously. Hence the verse in dispute refers exclusively to polygamous society, and either has no bearing on the Christian law of marriage in a state of monogamy, or only such bearing as flows from the fact that the legislator expressly limits the prohibition to the lifetime of the first sister. The point on the philological argument which is most novel, and calls for further sifting and search for other similar forms, is the distinction between biliteral and reduplicating stems in what have hitherto been known as a single class of verbs (geminant verbs). This is a matter well worth the attention of grammarians; but, even if this point in the argument be not pressed as conclusively settled, Prof. de Lagarde's view of the text has, to say the least, very high plausibility.

*Justin der Märtyrer und sein neuester Beurtheiler.* Von Dr. Adolf Stählin. (Leipzig.) How far were Justin's philosophical convictions influenced by his conversion? Did they become distinctively Christian, or was Justin what might be termed in modern phraseology a Rationalist, without a real grasp of the fundamental doctrines of Christianity, and still essentially dominated by his old mode of thought? The latter alternative has been recently maintained in an able and elaborate monograph by Prof. Engelhardt, of Dorpat; and Dr. Stählin, in a brochure of sixty-seven pages, manages to combine an effective examination of this paradox with a discriminating survey of Justin's opinions, and an estimate of the position which may be claimed for him in the history of Christianity.

*Pirqe Aboth.* Die Sprüche der Väter: ein ethischer Mischna-tractat mit kurzer Einleitung, Anmerkungen und einem Wortregister. Von Lic. Dr. Herm. L. Strack, A. O. Prof. der Theologie. (Karlsruhe und Leipzig.) The "Pirqe Aboth" is the most popular and the most generally interesting of the treatises of the "Mischna." It is a collection of maxims or proverbs attributed to different Jewish sages, most of them, speaking roughly, contemporary with the period of the rise of Christianity. From the easy and idiomatic language in which these maxims are generally expressed, it is, moreover, an excellent introduction to the style and usages of post-Biblical Hebrew. Dr. Strack's edition is designed primarily for those who are making their acquaintance with this later language for the first time; and it is admirably adapted for its purpose. The text is pointed throughout, an Introduction deals shortly with the treatise under its literary aspects, while brief but well-selected foot-notes give the reader both such historical illustration as he may require and all needful information on the new words and forms not occurring in Biblical Hebrew. Nothing, indeed, is omitted which is necessary to render the treatise readily intelligible throughout. And the notes are so compact and plain that they may be used with facility by those who have but a slight acquaintance with German. We hope that Dr. Strack's edition may make itself well known in England.

*Texte und Untersuchungen zur Geschichte der christlichen Literatur.* Von Oscar von Gebhardt und Adolf Harnack. 1. Band. Heft 1 und 2. "Die Ueberlieferung der Griechischen Apologeten des 2. Jahrhunderts in der alten Kirche und im Mittelalter." Von Adolf Harnack. (Leipzig: Hinrichs.) In this first instalment of what promises to be an important

undertaking, Dr. Harnack has brought together all the facts and testimonies that can be found, whether in patristic or mediaeval sources, relating to the Christian apologists of the second century and their works. The first chapter deals with the MS. authorities, and is based chiefly on the labours of von Otto in the *Corpus Apologetarum*, the author not having had the opportunity of consulting the MSS. for himself. The second—the present volume consists of only two—takes up the different writings in their order, beginning with the apologies of Quadratus and Aristides, and discusses every point of interest connected with their history and authorship. The section on the works of Justin Martyr, in which the author takes occasion to cast some doubts on the good faith of Eusebius, will be found to be a valuable contribution to the decision of the vexed question of Justin's Second Apology. Dr. Harnack's conclusion is that no such work was ever written. The *Supplicatio* of the unknown Athenagoras, with the name dropped and the inscription altered, was at an early period, he thinks, transferred to Justin and carelessly accepted by Eusebius, while the Second Apology known to us is properly a part of the First. The section on Tatian, in which some of the positions of Zahn are combated, is also of especial value. The inevitable tendency of such a work as this is perhaps to make too much of small points of evidence, but, if this is ever the case here, the work, on the whole, is characterised by great judgment and caution; and, being intended to be merely a preparation for what, in the author's opinion, does not yet exist—a full and satisfactory history of early Christian literature—it is one which the future student will not be able to neglect.

*The New Testament Scriptures in the Order in which they were written:* a very close Translation from the Greek Text of 1611, with Brief Explanations. The first portion: the Six Primary Epistles, to Thessalonica, Corinth, Galatia, and Rome, A.D. 52-58. By the Rev. Charles Hebert. (Frowde.) If Dr. Hebert did not tell us in his Preface that "the one thing to which he clings more and more is the letter of the Scripture, with its Divine Plenary Superintendence and with all its historic human peculiarities," a glance at the page in which he gives a list of the New Testament books in what he assumes to be their chronological order, and in which the Revelation of St. John is placed last, about A.D. 94, and the Gospel fourteen years earlier, would show precisely where he stands. The translation is from the text presumed to underlie the Authorised Version as edited by the Syndics of the Cambridge University Press; but we have noticed one passage—1 Cor. v. 1—in which, no doubt through inadvertence, this text is departed from. The translation is very close, but then it is so close that it is not always English. It is not probable that the author will find many to approve of his audacity in translating *Kipios*, not only in quotations from the Old Testament, but in the salutations of Paul, by "Jehovah." The notes, which are chiefly exegetical, are short and to the point.

*A Short Protestant Commentary on the Books of the New Testament:* with general and special Introductions. Edited by Prof. Paul Wilhelm Schmidt and Prof. Franz von Holzendorff. Translated from the third German edition, by Francis Henry Jones. Vol. I. (Williams and Norgate.) This work, which was designed by its authors to promote the intelligent study of the Bible, and in which the New Testament is criticised like any other book, will supply a want in this country. The commentary, which contains nothing superfluous, tells the reader precisely what it is necessary for him to know in order to understand the text. The Intro-

ductions, though not full enough to satisfy the advanced student, are still excellent summaries of the most trustworthy results of independent criticism as to the date, authorship, and literary character of the different New Testament writings, and will serve to place the reader at the right point of view for appreciating them. That to the Fourth Gospel, by Dr. Späth, may be especially commended. The Short Commentary, which Mr. Jones has rendered into excellent English, is the latest addition to the "Theological Translation Fund Library."

*The Present Religious Crisis.* By Augustus Blauvelt. (New York: G. P. Putnam's Sons.) Mr. Blauvelt's little book may in a sense be described as a handy abridgment of *Supernatural Religion*. Not that his theological position is exactly the same as that of the author of that book, still less that he has been led to his conclusions by the study of it; he has used it; but the work that had most influence in the formation of his opinions was Strauss' original *Life of Jesus*. But he argues by the same methods, and obtains much the same results, critical, if not theological; this he does with less learning, with much less parade of learning, perhaps with not less good sense, than the author of the more famous work. The book is rather a representative than an instructive one. It might hardly deserve a separate notice but for the rare judgment and good temper with which, in the two last chapters, Mr. Blauvelt discusses the limits within which dissidents from a creed are or are not fairly liable to the censure of those who hold it.

#### NOTES AND NEWS.

MR. SWINBURNE'S new volume—*Tristram of Lyonesse, and other Poems*—was to be published to-day. It is dedicated, in a very touching sonnet, to Mr. Theodore Watts, written on the third anniversary of the day when the two went to live together at Putney. In his Songs to and about Children the poet strikes a new note which will, we venture to say, win back to him those early admirers who have not been able to follow him in all his later work.

MR. ALEXANDER J. ELLIS will not be able, as he had hoped, to bring out this year, for the Philological, Chaucer, and New Shakspeare Societies, any fresh part of his *History of Early-English Pronunciation* with special reference to Chaucer and Shakspeare. His collections for the present state of our English dialects—which he is treating as part of his subject—are so large (and yet not quite complete) that his digest of them, and results from them, cannot be ready till next year at earliest.

IN consequence of his unlucky accident lately at Heligoland, and probably mindful of the many calls upon his time which render the completion of the work hopeless, Prof. A. Newton has given up the task of editing *Yarrell's British Birds*. Parts not quite equal to two volumes have been issued in more years than we care to remember. These parts were noticed in the ACADEMY two years ago. The undertaking has been transferred to Mr. Howard Saunders, than whom a more accomplished ornithologist does not live; and all who have longed for the completion of the work will be glad to hear that Mr. H. Saunders hopes to be able to finish his labours by the end of 1884. It will be something to possess a history of British birds in which Yarrell, Newton, and Saunders have co-operated.

MR. FURNIVALL'S Wyclif correspondent at Prague, M. Patera, sends the welcome tidings that he has discovered, in a fifteenth-century MS. there, a pen-and-ink portrait of John Wyclif, and also another MS. of the *De Potestate Papae*, which is to be copied for the Wyclif

Society at Prague. The portrait will be at once photographed, and, if it proves good, engraved by Dawson's process for the society.

PÈRE DIDON'S remarkable discourses on "Science without God" have been translated into English by Miss Rosa Corder, and the work will be issued immediately by Messrs. Kegan Paul, Trench and Co.

A COLLECTION of essays by different writers dealing with current philosophical questions will shortly be published, under the joint editorship of Mr. Andrew Seth and Mr. R. B. Haldane, both of Edinburgh. The writers agree in the endeavour to apply principles derived from the critical standpoint of Kant and Hegel, and their recent English exponents, to the detailed treatment of definite problems connected with the special sciences. The book will be dedicated to the memory of the late Prof. T. H. Green.

MESSRS. W. H. ALLEN and Co. will shortly issue the translation of Fräulein Lina Ramann's *Life of Liszt*, which has attracted considerable attention in German. This lady is now in England, and we understand that the article on "Bach and Handel" which appears in the current number of the *British Quarterly Review* is written by her.

MR. ELLIOT STOCK announces *The History of the Civil War in Hampshire, and the Story of Basing House*, by the Rev. G. N. Godwin, Chaplain to the Forces, as nearly ready for publication.

MR. WALTER HAMILTON, author of *The Poets Laureate of England* and other works, will soon have ready a volume entitled *The Aesthetic Movement in England*, to be published by Messrs. Reeves and Turner. The book will throw considerable light upon a curious chapter of nineteenth-century life and literature, and will include chapters on "The Pre-Raphaelites and the Germ," "John Ruskin and the Critics," "The Grosvenor Gallery and Aesthetic Culture," "Robert Buchanan and the Fleshly School of Poetry," "'Patience,' by Gilbert and Sullivan, and 'The Colonel,'" "Mr. Oscar Wilde: his Poems and Lectures," "What the Aesthetic Movement has achieved in Art, Poetry, Music, and Decoration."

WE are glad to hear that the series of papers now appearing in the *Antiquarian Magazine* under the title of "The History of Gilds," by Mr. Cornelius Walford, will be reproduced in a volume.

MESSRS. TRÜBNER have just issued a new edition of Mr. F. W. Newman's essay *The Soul: its Sorrows and its Aspirations*, which first appeared in 1849.

THE same publishers are also bringing out the *Eight Circulars of Auguste Comte*, translated from the French, under the auspices of Dr. Congreve.

MR. J. JONES is preparing for publication (by subscription) a history of Tottenhall church and parish, Staffordshire. The work, which will be illustrated with etchings and engravings, will contain genealogical lists of the Wrottesley, Fowler, and Wightwicke families, and copious extracts from the parish accounts.

THE Report of the New Shakspeare Society, which has just been issued, contains a set of tables of the number of lines in Shakspeare's plays, compiled by Miss Rochfort Smith and Mr. Furnivall from the Globe numbering corrected. From these it appears that the whole number of genuine and spurious lines attributed to Shakspeare is 114,832, of which only 100,637 are genuine.

MR. JAMES CROSTON has in the press (for publication by subscription) a companion volume to his *Nooks and Corners of Lancashire and Cheshire*.

It will be entitled *Historic Sites of Lancashire and Cheshire: a Wayfarer's Notes in the Palatine Counties—Historical, Legendary, Genealogical, and Descriptive*.

THE Council of University College, London, have received from Mr. Francis Marceet a donation of £1,000 to be applied to the reduction of the building debt. The amount still required to defray the debt is £12,000.

If there be still any persons in existence who believe that the eldest son of James I. was poisoned by his father, or by anybody else, they would do well to read Dr. Norman Moore's *Illness and Death of Henry Prince of Wales in 1612; an Historical Case of Typhoid Fever* (Reprinted from St. Bartholomew's Hospital Reports, vol. xvii.). The demonstration is doubtless interesting from a medical point of view. To the historian it is valuable as putting an end to a long-lived error which might possibly have cropped up again without the complete refutation which is here given.

MR. PAUL TULANE, of Princeton, New Jersey, who made a fortune in business at New Orleans, has given two million dollars (£400,000) for the erection and endowment of a college in that city for teaching languages, literature, science, and art. Its benefits are to be confined to the white race.

THE editor of the *Literary World* of Boston, U.S., has the courage of his opinions, and in his number for June 3 reviews M. Zola's nauseous *Pot Bouille* as "Mr. Zola's Stink-Pot."

THE discovery is announced (not, we believe, for the first time) of a daughter of Alfred de Musset. She styled herself Norma Tessuma—containing the anagram of Musset—Ouda, and died at St-Maurice, in Saintonge, in 1875, at the age of twenty-one. Many of her books contain de Musset's autograph, with the words "à ma fille."

AN exhibition is now open at Buda-Pesth, in the Academy of Science, of ancient Hungarian books and MSS. Here is to be seen the oldest known specimen of Hungarian writing, a "prayer for the dead," preserved in a Latin codex of the thirteenth century. Among the books are sixty-three from the celebrated library of Matthias Corvinus, including those restored by the late Sultan.

AT a recent meeting of the Académie des Inscriptions, M. de Grandmaison, archivist of the department of Indre-et-Loire, read a paper upon some fragments of early records that have recently come to light in a curious way. They consist of more than 500 pieces of parchment, some exceedingly small, which have been used for binding the civil registers of the department. It appears that the original documents were stolen from the archives as recently as 1830. On piecing the fragments together, M. de Grandmaison has been able, with much difficulty, to restore some lines of the originals. They are the charters of the monastery of St-Julien de Tours. The oldest that can be satisfactorily restored is a charter of Archbishop Teotolon, dated 943. The signature of the Archbishop occurs four times, always written in Greek characters; and also the signature of Hugh Capet, before his accession. In many of the documents, dating from the end of the tenth to the beginning of the eleventh century, notes in the shorthand known as "tironian" are found. These notes, and also the use of Greek writing at so recent a date, are said to be peculiarities not known to exist outside Touraine.

*Gold* is the title of an anthology of German lyrical poetry collected by Dr. Ludwig Eichrodt which has just been published by F. Thiel, at Leipzig. The editor himself known

as a poet in the Rhenish Swabian dialect, describes, on the title-page, the songs gathered by him as "verses that carry music in them." They are chiefly from Goethe, Schiller, Wieland, Rückert, Uhland, Heine, Lenau, Hebel, Freiligrath, Kinkel, Herwegh, Geibel, Justinus Kerner, Karl Blind, Scheffel, Paul Heyse, David Friedrich Strauss, and Alfred Meissner. Goethe's "Nach Golde drängt, am Golde hängt doch Alles" is taken as a motto in a figurative sense.

A BELGIAN bibliophile, who adopts the *nom de guerre* of Ch. de Lovenjoul, but whose real name is understood to be de Spoelberch, has published (Paris: Quantin) a curious little pamphlet intended to be introductory to a history of the works of Théophile Gautier. The present instalment, however, which is entitled *Projets littéraires de T. G.*, deals only with the books that Gautier planned but did not execute. They include the following subjects:—A novel to be called "Le Secret de Georgette," a comedy called "L'Amour souffle où il veut," of which one act was written, "Odes artistiques," "L'Histoire d'un Moutard," a translation of "Struensée" for the music of Meyerbeer, "Les Excentriques de la Peinture," and "La Plastique de la Civilisation."

HERR GENSICHEN'S novel *Felicia*, which not long since was threatened with a prosecution by the police authorities of Berlin, has now reached a tenth edition.

AN addition to the long list of French versions of *Faust* has been made by M. Maussenet (Paris: Ch. Leroy.)

A COMPLETE edition has for the first time been published of the works of the poet Lenau. It is in two volumes, and is preceded by a Memoir (Leipzig: Bibliogr. Institut).

WE regret to record the death of M. C. L. Fatout, the well-known member of the firm of Morgand and Fatout.

#### ACKNOWLEDGMENTS.

WE have upon our table a large number of Reports, Catalogues, &c., from libraries and other public bodies, which we are unable to notice separately:—*Transactions and Proceedings* of the third annual meeting of the Library Association, Edinburgh, 1880, edited by Ernest C. Thomas and Charles Welch (The Chiswick Press); *Catalogue of the Books in the Manchester Public Free Library, Reference Department, Index of Names and Subjects* (Manchester: Blacklock); *Catalogue of the Books in the Lending Department of the Rochdale Free Public Library*, compiled by George Hanson (Rochdale: Haworth); *Catalogue, Descriptive and Historical, of the Pictures and Sculpture in the Corporation Galleries of Art, Glasgow*, compiled by James Paton, with a Report by Mr. J. O. Robinson (Glasgow: Anderson); *Report on the Mitchell Library, Glasgow* (Glasgow: Anderson); a popular *Handbook to the Natural History Collection in the Museum of the Yorkshire Philosophical Society*, by Walter Keeping (York: Sampson); *Report of the Public Library and Museum Committee, South Shields* (South Shields: Learmonth); *Fourth Annual Report of the Librarian, Free Public Library, Wigan* (Wigan: Strowger); *Fourth Annual Report of the Free Libraries Committee of the Manor of Aston Local Board* (Aston: Hudson and Son); *Report of Manchester New College*, ninety-sixth annual meeting, January 1882; *Report of the Astronomer Royal to the Board of Visitors of the Royal Observatory, Greenwich*; *Report to the Governors by the Council of the City and Guilds of London Institute for the Advancement of Technical Education*



(Gresham College); Sixth Annual Report of the Society for the Abolition of Vivisection; Third Annual Report of the Ruskin Society—Society of the Rose (Manchester: Old Town Hall); Report on the London Water Supply, by William Crookes, William Odling, and O. Meymott Tidy; Report of the County College Association, relating to Cavendish College, Cambridge; Calendar of the Departments of Law, Science, and Literature in the University of Tokio, Japan; Report of the Council of the North China Branch of the Royal Asiatic Society for 1881 (Shanghai: Noronha); Report of the Commissioner of Education for the year 1879, with Circulars of Information for 1880 and 1881 (Washington: Government Printing Office); Thirty-third Annual Report of the Trustees of the Astor Library (Albany: Weed, Parsons and Co.); Bulletin of the Library Company of Philadelphia, New Series, 8; Report to the State Board of Health on the Methods of Sewerage for Cities and Large Villages in the State of New York, by James T. Gardiner (Albany: Weed, Parsons and Co.); Fifteenth Annual Report of the Peabody Institute, Baltimore (Baltimore: W. R. Boyle and Son); &c., &c.

## ORIGINAL VERSE.

## ODELETTE.

Imitated from the French of Amadis Jamyn  
(1538-85).

ALL the grass is growing,  
All the flowers are blowing;  
'Tis thy love alone is with'ring  
Night and day.

Now to every valley  
Melted streamlets rally;  
'Tis thy love alone is freezing  
Night and day.

Sweet the opening flowers,  
Sweet the greenling bowers;  
'Tis thy love alone is bitter  
Night and day.

Sweet the zephyr's sighing  
When the day is dying;  
'Tis thy love alone is tuneless  
Night and day.

Radiant rise the mountains,  
Laughing dance the fountains;  
'Tis thy lover only weepeth  
Night and day.

HANLEY YORKE.

## MAGAZINES AND REVIEWS.

WE always read with interest Mr. M. G. Mulhall's contributions to the magazines. No other writer of the day seems to us to have such complete mastery over figures and their political significance. In this month's *Contemporary* he has a paper—barely five pages long—upon "The Financial Aspect of Home Rule." His point is a small one, but, so far as we know, new. First, the proportion of taxation now levied from Ireland is excessive. Second, if no imperial taxation whatever were levied from Ireland, and if she were left to govern and tax herself, Great Britain would lose pecuniarily no more than the value of a single penny in the income-tax. The other article in the *Contemporary* most deserving of notice is that on "Contemporary Life and Thought in France," by M. Gabriel Monod, the historian. What he says about politics, and especially about the position of Gambetta, is very interesting. He repeats a suggestion, to which we have before called attention in the *ACADEMY*, that exemption from military service should be granted only as an encouragement to higher

education. Lastly, he condemns severely (though not entirely without hope) the modern tendencies of literature, the stage, and music in France.

THE *Cornhill Magazine* for July has another of the pleasant articles by which G. A. does so much to popularise the results of modern science. It is entitled "From Fish to Reptile;" and, taking a tadpole for a text, preaches an evolutionist sermon. An article on "The Muses in Tyrol" calls attention to some little-known Tyrolean poets, of whom Hermann von Gilm is the most interesting. The former article on "French Assizes" is supplemented in the present number by one on "French Prisons and Convict Establishments," which contains much information for the student of comparative institutions. A paper on "Whitehall, Past and Future," is appropriate at the present time; and it is much to be hoped that the plan which the writer joins in urging may receive proper consideration—the plan of following in the new buildings the designs of Inigo Jones for the old Palace of Whitehall.

*Macmillan's Magazine* has a novelette by Mr. Shorthouse, which puts into a short space the moral of *John Inglesant*, that the self-sacrifice of a cultivated man renders him an attractive subject for a story, but is practically futile. Mr. Laing Meason writes with just appreciation on "The London Police." Miss M. A. Lewis contributes "Some Thoughts on Browning." Miss Matheson's "Song for Women" is finely felt; but we thought that such a phrase as "God's sweet air" had been finally destroyed by Mr. Calverley. Sig. Mario's "Reminiscences of Garibaldi" are somewhat scrappy for one who had opportunities of knowing Garibaldi's personal character, and who must have had much more to tell.

In the *Numismatic Chronicle*, Dr. John Evans describes a hoard of early Anglo-Saxon coins found at Delgany, in Wicklow, in 1874. It included some very rare Kentish coins, and was indeed "the most essentially Kentish hoard of which we have any record." The latest in date of these coins are those of Beornvulf, from 820 to 824. It is noteworthy that neither in Sweden nor Denmark have such coins been found of earlier date than 830. Hence Dr. Evans suggests that the inroads of the Danes into Southern Britain during the first half of the ninth century were made not by the Eastern Danes of the Continent, but by the Western Danes from their settlements in Ireland. He thinks that this hoard is part of the spoil which fell to the invaders in 832, when "the heathen men ravaged Sheppey."

WE have received from Messrs. Trübner the first ten parts of the *Nueva Revista de Buenos Aires*, which is under the editorial control of Vicente G. Quesada and Ernesto Quesada. While especially devoted to American international law and to the history, science, and literature of Latin America, it contains a careful review of the leading events in the politics and literature of Europe. B. Mitre argues against the antiquity and authenticity of the Quechua drama of "Ollanta;" A. Lamas discusses the question of the fatherland of Juan Diaz de Solis, who discovered the Rio de la Plata; E. Olivera sketches the history of the Argentine postal service; E. Quesada enquires as to the influence of woman in the works of Goethe, and criticises the *Endymion* of Disraeli; S. V. Guzman estimates Bolivian literature; and I. Torino examines the relations of the evolutionary theory to medical science. There are articles by the editors and others of a more purely local interest, and several essays relating to problems of international law.

## RECITATIONS AND SONGS FROM BROWNING.

THE Browning Society's extra meeting on Friday, June 30, was well attended, the audience, consisting almost entirely of members and their friends, quite filling the Botanic Theatre at University College. The programme included readings, recitations, and music. It is perhaps unnecessary to say that the music was only such as had been composed to Browning's words. The pieces chosen for reading and recitation were "Andrea del Sarto," "Pictor Ignotus," part of the first scene of the second act of "A Blot in the 'Scutcheon,'" "Count Gismond," "The Pied Piper," "Youth and Art," "Home Thoughts from Abroad," "Home Thoughts from the Sea," "My Star," "The Patriot," and "Prospice." The honours of the recitations fell to the ladies. We may notice specially Miss Drewry's fine rendering of "Prospice" (though we think her response to the request to repeat it was artistically a mistake); and Miss Hickey's not less fine rendering of "Life and Art." Of the two given by Miss Marx, "The Pied Piper" was the more effective. The humour of this poem never palls. Mr. Joseph King's reading was very good; his voice is sympathetic as well as powerful, and his style cultured. We did not think his choice of subject (a scene from "A Blot in the 'Scutcheon'") very happy; such a piece does not, to our mind, bear severing from its context.

The soloists did their part well, but the words of their songs were in most cases fragments of poems from which we object to see "elegant extracts" made; and in at least one instance the effect of the words was greatly marred by the way in which they were set. We mean in Virginia Gabriel's setting of part of "James Lee's Wife," where the repetition of—

"And for thee, oh, haste  
Me to bend above,  
Me to hold embraced,"

is surely wrong. When we read Browning's poem we feel that we are listening to the heartbeats of James Lee's wife. In the "song" the effect is altogether different.

It is pleasant to be able to speak with high praise of Mr. Stanford's settings of the "Cavalier Tunes," and of the manner in which they were given. This part of the performance was delightful. The solo in each was taken by Mr. John Bridson, who possesses a very fine voice, and sings with feeling as well as animation. His supporters in the chorus did their part with great spirit, though we fear that they were not always in correct time. The vigorous applause and *encores* were amply deserved. The society was fortunate in obtaining the help of professionals such as Mr. Bridson, Miss Burnett, and Miss Mary Evans, who accompanied nearly all through.

We were not alone in feeling that the atmosphere of the evening was rather that of a pleasant social gathering than of a formal entertainment.

Mr. Furnivall's words to the breaking-up audience implied that the Browning Society will aim at making their next year's entertainment go up one—or perhaps more.

## CHAUCER AND THE EASTERN COUNTIES.

MRS. HAWES writes to us about the birds' heads, which she believes to be herons, though usually supposed to be crows, on the hitherto unpublished seal of John Chaucer, engraved in her article in *Belgravia* this month. The birds on all three of the Chaucer seals now known seem to link the Chaucer family still closer with Norfolk and Suffolk.

Mary (de Westhale, or Stace), who married Robert le Chaucer as her second husband (a man possessing Ipswich property), and had issue John Chaucer, was probably a Norfolk or Suffolk woman, whichever was her maiden-name. For Walter de Westhale was a Suffolk man; Thomas Stace, defendant in the Norwich case, was Burgess and collector of Customs at Ipswich 1307-27.

Heroun, therefore, Mary's first husband, was probably a Norfolk, or at least East English, man, the more so as the heron, like the swan, was, and still is, an inseparable inhabitant of the county. "Swan-hopping" was an annual duty of the old Corporation of Norwich. Herons were commonly eaten, and are still seen in the Norwich game-market. His very name, spelt as Chaucer usually spells heron, suggests a strong probability that he was a native of those marshy lands; and the long-billed birds retained on John Chaucer's shield, and the long-necked bird seen on the seal of Thomas Chaucer (Geoffrey's?), are more than likely to represent Master Heroun—a badge which Mary Heroun transmitted to her younger son, John Chaucer, when she had transferred Heroun's wealth to a second husband.

Robert le Chaucer may have been son of Gerard le Chaucer, Burgess of Colchester in 1296. As he was collector of wine duties in London, he and his wife may have lived there for a time, and there she may have met his brother or cousin, Richard le Chaucer, who became Mary's third husband.

Geoffrey Chaucer's familiarity with Norfolk ways and images may thus have come to him through many direct sources—not only from personal observation, if, as a tradition asserts, Geoffrey was born at Lynn, in Norfolk, and spent his childish years there, but from a Norfolk grandmother and her Norfolk husband and son, an Essex great-grandfather, and property he himself may have inherited from Heroun, and his father, and his grandfather, all three East of England men.

Mr. Walford D. Selby, accepting Mrs. Haweis's suggestion, writes:

"*Papworth* (p. 397) gives the coat of the Herons of Essex as—argent, three herons azure. Also, Sir Odinel Heron (Glover's Roll)—Az. three herons argent. Sir John Heroun bore similar arms, and I believe the coat can be traced back to the time of Henry III. or Edward I."

It would be very interesting to trace Mary Chaucer's first husband, Heroun, either to Norfolk, or to the Essex family of Heroun.

#### THE ENDOWMENT OF RESEARCH AT EDINBURGH.

"ENDOWMENT OF RESEARCH," though still ignored at the old Universities of Oxford and Cambridge, is being recognised elsewhere. Owens College, by the munificence of an anonymous benefactor, led the way last year; and now the University of Edinburgh is enabled to follow, thanks to another private benefactor, who likewise desires to conceal his name. Five fellowships of £100 each, tenable for one year, but renewable for one or more further years, will be awarded at Edinburgh in October. There will be no examination, but the Senatus Academicus will consider only the qualifications and circumstances of the candidates. The fellowships are intended for persons having attained some proficiency in, and who are desirous to prosecute, unprofessional study and research in one of the following subjects:—Mathematics (pure or applied), or experimental physics, chemistry, biology, mental philosophy, history, or the history of literature. They are open to any graduate of a Scottish university not being more than thirty years of age at the

date of application, and provided that he be not an assistant to any professor, or an examiner in any department. Each fellow will be expected to reside in Edinburgh during the winter and summer sessions of the university (1882-83) to prosecute his particular branch of study under the advice of the professor to whose department the subject belongs; and within a year after his election to give evidence of his progress by the preparation of a thesis, the completion of a research, the delivery of a lecture, or in some other way approved by the Senatus Academicus.

#### MESSRS. HARPER AND BROS. "FRANKLIN SQUARE LIBRARY."

WE have received the following letter for publication:—

"Franklin Square, New York: June 23, 1882.

"Dear Sir,—Our attention has just been called to a circular in which Messrs. E. Steiger and Co., of this city, offer to sell to customers in England copies of our 'Franklin Square Library.' We hasten to say that the course of Messrs. Steiger and Co. in this matter has been adopted without our knowledge or consent, and that it is in direct opposition to our own policy and practice. We are aware of the existence of a demand among many English readers for the 'Franklin Square Library' editions of English copyright books, since, for two or three years, we have been in receipt of numerous orders for them from the United Kingdom. So far as we know, however, we have never sold to British correspondents any of the numbers of the 'Franklin Square Library' which are copyright in England, nor have we disposed of any copies of such numbers here which we had any reason to believe to be destined for the English market. On the contrary, out of regard for the interests of English authors and publishers, it is our custom to return all money sent us from England for our editions of English copyrighted works, and to decline all such sales, the following being a copy of the form which we use in replying to such applications:—

"We beg leave to say that we must decline to send you the numbers of our 'Franklin Square Library' mentioned in yours of ——. We have made it a rule not to sell to any person in Great Britain or Ireland our editions of works copyrighted in England, inasmuch as the sale there of our editions of such works would be unfair to the authors and their English publishers. We accordingly return herewith the amount which accompanied your letter."

"It has occurred to us that, on one occasion, a copy, or two, of our 'Franklin Square Library' was inadvertently sent by one of our *employés* to an English correspondent, but, when our attention was called to the fact, we wrote the purchaser, refunding the amount received from him, and requesting him to return the books.

"Respectfully yours,

"HARPER & BROTHERS.  
"R. R. Bowker, Esq."

[We should have thought that it was not a matter of "unfairness" to English authors and publishers, but a question *stricti juris*. See 5 & 6 Vict. c. 45, § 17.—ED. ACADEMY.]

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BELIOTTI, E. et l'abbé COTTERT. Paris: Thorin. 18 fr.  
COLONNA-CRECALDI, G. Monuments antiques de Chypre, de Syrie et d'Égypte. Paris: Didier. 25 fr.  
DAUDET, A. Contes du Lundi. Paris: Lemerre. 6 fr.  
DUMAS, Alexandre. Lettre à M. Naquet. Paris: C. Lévy. 1 fr.  
DUSSIEUX, L. Le Château de Versailles: Histoire et Description depuis son Origine. Paris: Bernard. 25 fr.  
GALLAND, G. Die Renaissance in Holland in ihrer geschichtl. Hauptentwicklung dargestellt. Berlin: Duncker. 4 M.  
GÖRNER, R. RAVENSBURG, F. Rubens u. die Antike. Seine Beziehungen zum class. Alterthum u. seine Darstellg. aus der class. Mythologie u. Geschichte. Jena: Costenoble. 10 M.  
KNORR, K. Shakespeare in Amerika. Eine literarhistor. Studie. Berlin: Hofmann. 1 M. 20 Pf.  
MANARAKI, A. Neugriechischer Parnass. 2. Bd. 2. Hft. Berlin: Calvary. 3 M.

- MUELLER, F. Unter Tugusen u. Jakuten. Erlebnisse u. Ergebnisse der Olenok-Expedition der kaiserl. russ. Geograph. Gesellschaft in St. Petersburg. Leipzig: Brockhaus. 8 M.  
SCHMIDT, O. Zur Geschichte der ältesten Bibliotheken u. der ersten Buchdrucker zu Strassburg. Strassburg: Schmidt. 5 M.

##### HISTORY.

- ALMANAN, le Duc de. La Guerre d'Italie: Campagne de 1859. Paris: Plon. 8 fr.  
DOEBNER, R. Die Städteprivilegien Herzog Otto d. Kindes u. die ältesten Statuten der Stadt Hannover. Hannover: Hahn. 1 M. 60 Pf.  
KARSTEN, C. Die Lehre vom Verträge bei den italienischen Juristen d. Mittelalters. Rostock: Werther. 6 M.  
MARCO POLO, le Livre de. Edition photolithographique, par A. E. Nordenskjöld. Stockholm: Looström. 60s.  
NAUROY, C. Les Secrets des Bourbons. Paris: Charavay. 3 fr.  
SIMSON, B. Ueb. die Beziehungen Napoleons III. zu Preussen u. Deutschland. Freiburg-i. B.: Mohr. 1 M. 20 Pf.  
VIVENOT, A. Ritter v., u. H. Ritter v. ZIESSBERG. Quellen zur Geschichte der deutschen Kaiserpolitik Oesterreichs während der französischen Revolutionskriege. 1790-1801. 3. Bd. 1793-97. 1 Bd. Wien: Braumüller. 12 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- BOKTORN, O. Beiträge zur Kenntniss der Reptilien u. Amphibien Spaniens u. der Balearen. 3 M. Die Reptilien u. Amphibien v. Madagascar. 3. Nachtrag. 10 M.  
FRANKFURT-A-M.: Winter.  
FODOR, J. Hygienische Untersuchungen üb. Luft, Boden u. Wasser. 2. Abth. Boden u. Wasser. Braunschweig: Vieweg. 11 M.  
HASSE, C. Das natürliche System der Elasmobranchier auf Grundlage d. Baues u. der Entwicklung ihrer Wirbelsäule. Besonderer Thl. 2. Lfg. Jena: Fischer. 20 M.  
LENZ, H., u. F. RICHTERS. Beitrag zur Krustengeschichte v. Madagascar. Frankfurt-a-M.: Winter. 1 M. 50 Pf.  
MALEBRANCHE, Traité de Morale, réimprimé d'après l'édition de 1707, avec les Variantes des Éditions de 1634 et 1697 et avec une Introduction et des Notes, par Henri Joly. Paris: Thorin. 3 fr. 50 c.

##### PHILOLOGY.

- HELLER, A. Geschichte der Physik von Aristoteles bis auf die neueste Zeit. 1. Bd. Von Aristoteles bis Galilei. Stuttgart: Enke. 9 M.  
LUCIANUS Samosatenis. F. Fritzsche rec. Vol. 3. Pars 2. Rostock: Werther. 8 M.

#### CORRESPONDENCE.

WAS ROGER OF MONTGOMERY AT SENLAC?

Derby House, Eccles: July 3, 1882.

I do not deserve any thanks for showing either courtesy or deference to one who has taught me so much as Mr. Freeman has, and from whom, if I interpret his concluding sentence aright, I hope to learn a good deal more in the future. He says, very justly, that I am only a casual visitor to a country where he has spent many years. He will, I hope, accept it as a genuine proof of a long-enduring regard for his labours if a holiday rambler through the wood, fancying that he has run on a particular tree in a light which has escaped the master forester, wishes to present his evidence for criticism in, he hopes, becomingly modest and temperate language.

The matter in discussion is reduced to a narrow issue. If it be agreed that, when a reasonable doubt has been suggested, the burden of proof rests upon the person affirming the positive side of the argument, it will be readily seen, without going through a number of obvious links in the chain of inference, that the question is now reduced to the value of the testimony of Wace. On this subject Mr. Freeman objects to my quoting Sir Thomas Hardy as an authority. He will not object to my citing M. le Prevost, the very learned annotator of the "Roman de Rou," whose notes seem to me to completely support Sir Thomas Hardy's judgment. Let us, however, turn to Wace himself. Eustace of Jersey, commonly known as Master Wace, was essentially a *trouvère*. His aim and purpose, like that of the other brethren of the craft, was rather dramatic than historical. Like the Saga writers of Scandinavia, the *trouvère* of the twelfth century was chiefly concerned to tell a forcible and graphic story. The scaffolding upon which he built was supplied by the meagre chronicles which merely furnished dry facts. The incidents, the speeches, the drapery, in fact, with which the painter gave life to his picture, were



added by the artist himself; and his story was as much like the original as Shakspeare's "Hamlet" was like the story of Amleth as told by Saxo Grammaticus. There was no dishonesty in all this, any more than in the proverbial speeches of Thucydides. It was a dramatic colouring perfectly consistent with the aims of the writer and the expectations of his audience, who merely demanded from him a lifelike and consistent presentation of certain old legends and dry facts. This is not a fanciful surmise. It may be tested with the greatest profit in Wace's earlier poem "The Brut," where we can place side by side the exuberant rhetoric and amplified details of the *trouvère* with the more modest prose of Geoffrey of Monmouth. A very fair example of the whole is the encounter between Corinicus and the giant Gogmagog told by Geoffrey in the sixteenth chapter of his first book, and told again by Wace with abundant Homeric touches of his own. The "Roman de Rou" is a poem constructed on the same model. Wace does not mention his authorities, but we have little difficulty in some places in tracing them, and can easily test how he uses them; but, apart from the fact that he was a dramatist and not an historian, we have his own admission in the Preface that the Norman nobles were anxious that their names should appear in his poem, which is a diplomatic way of excusing their presence there.

Let us now come to somewhat closer quarters. The "Roman de Rou" (as my old and much-respected friend Mr. Thomas Wright pointed out long ago), in mentioning the coronation of Henry, which took place in 1170, proves itself to be at least of as late a date as that year—that is, 104 years after the Battle of Hastings. The Germans have taught us that an author writing a century after the event must be shown to have had excellent opportunities before we can accept him as an authority. We know the questions that have been raised about many details of that most picturesque work, Mr. Kinglake's account of the Crimean War—a work abounding in such incidents as Wace loved to describe. Yet Mr. Kinglake was not only a contemporary with a keen eye, but has taken pains to have interviews and direct communications with almost every actor of any note in the struggle while his memory was yet fresh and green.

Wace was not born till long after the battle, when its chief actors were dead, and when a halo of mystery surrounded many of its incidents. This is assuredly in itself matter for the gravest hesitation in accepting his statements; but we are not left to these general doubts. Of course, it is a very difficult matter to controvert the statements of an author who lived seven centuries ago, in regard to incidents which he alone refers to. We can only select some which we can test, and make them a touchstone by which to try the whole; and, if we find them utterly wanting, we can come to but one conclusion about those which are beyond the reach of a test. Here essentially we need not eat all the leg of mutton to discover if it be tainted.

Let us examine a few samples from Wace's account of the Battle of Hastings. Mr. Freeman admits that he made a mistake about Neel of St-Sauveur, the viscount of the Cotentin, whom he makes to figure in the battle in the lines—

"E Neel de Saint-Salveor,  
Mult s'entremet d'aveir l'amor  
E li boen grele de son seigneur."

As M. Leopold Delisle says—

"Quoiqu'en aient dit Wace et l'auteur d'une liste publiée par Leland, Neel ne paraît pas avoir pris part à la conquête de l'Angleterre: son nom ne figure à aucun titre ni dans le Domesday Book ni dans les cartulaires des abbayes anglaises" (His-

toire du Château et des sires de Saint-Sauveur le vicomte, i. 21).

The lines—

"Rogier li riel, cil de Belmont,  
Assalt Engleiz el premier front," &c.,

are also admitted by Mr. Freeman to contain a cardinal error, Roger of Beaumont being mentioned instead of his son Robert—an error easily corrected by an appeal to William of Poitiers. Another line tells us—

"D'Avrencoi i fu Richarz."

This, again, is assuredly a mistake. This Richard occurs nowhere in Domesday Book; and M. le Prevost, the learned annotator of Wace, has urged strongly that he was not in the battle. His name, which was a most important one, would have appeared like the other companions of the Conqueror in Domesday book if he had been there. He survived till the year 1082, as has been shown by the authors of the *Recherches sur le Domesday Book* (op. cit. p. 245). While the father does not occur in Domesday, his son Hugh the Wolf fills a very notable place in it. Hugh, however, as is very probable, only came to England in 1067, when he was accompanied by the stem-father of the Percies. Wace writes of the lord of the castle of l'Aigle thus:—

"Et Engerran de Laigle i vint  
L'esou el col, la lance tint  
Sor Engleiz fiert de grant air  
Mult se peine del duc servir  
Por terre qu'il li out promise  
S'entremet mult de son service."

Orderic tells us much about this person—*inter alia*, that he was killed in the battle, a fact omitted by Wace; but, what is more important, he tells us his name was Enquenulf, a name which occurs more than once in the history of the family. Wace's name is therefore entirely wrong. The Canon of Bayeux says:—

"E li riel Rogier Marmion  
S'i contendrent come baron."

Here, again, Wace ought to have written Robert, and not Roger (see Planché, ii. 167, 168).

William Palry de la Loude is named as present at Hastings by our author, but is not otherwise heard of in England, nor are his descendants. Wace, in describing him, makes him recognise Harold after his perjury, and states that the latter was taken before William at Avranches, which is directly at issue both with William of Poitiers and with the Bayeux tapestry. Avenel de Biarz is named by Wace among the conquerors, but we shall search Domesday in vain for a record of any reward the family received—a fact which has naturally been commented upon by the authors of the *Recherches sur le Domesday Book*. The same doubts for the same reason are suggested by Wace's mention of the Sire d'Alusi, the Sire de Monfichet, and several other names. The *trouvère* tell us, *inter alia*,

"De Meaine il riel Geffrai,"

but, as Mr. Planché urges, there is the greatest difficulty in believing that William's implacable enemy, Geoffrey of Mayenne, took part in the campaign, and Wace's mistake seems to have arisen from some confusion between Geoffrey of Mayenne and Geoffrey son of Rotru lord of Mostagne, who is named by William of Poitiers as present at the battle (op. cit. ii. 261).

William de Albin was given the barony of Buckenham by Henry the First by the tenure of butlery, and he was thence known as William Pincerna; yet Wace refers to his father, or grandfather, for there is a doubt as to which is really meant, as

"li boteillier daubignie,"

which Mr. Taylor points out with justice as an anachronism.

Wace mentions a Willame de Vez Pont as

present in the battle. In his note, M. le Prevost says the right name was Robert.

Another of Wace's names is Raol Tiesron Sire de Cinqueleiz, yet it is strange that neither he nor his descendants are ever heard of in England afterwards (Planché, ii. 101). In the roll of names given by our *trouvère* is

"Dam Willame de Roman."

M. le Prevost has pointed out that Wace has here confused William, created Earl of Lincoln by Stephen, with his father Roger, who was the contemporary of the Conqueror.

Wace speaks of—

"Cil ki fu sire de Reviers  
Grant plenté out de chevaliers  
Cil i ferirent as premiers  
Engleiz folent od li destriers."

M. le Prevost urges that this refers to Richard Fitz Balwin, who first assumed the name of Reviers, and who, since he was living seventy years after the Battle of Hastings, could not well have been present there.

Mr. Freeman, in his History, identifies Raul de Gael as the son of Ralph the Staller, while Mr. Planché makes him the son of Ralf Earl of Hereford in the time of Edward the Confessor. Either hypothesis is at issue with Wace's lines—

"Chevalchen Raul de Gael;  
Bret esteit e Brelouz menont  
Por terre servelt ke li out.  
Maiz il la per pest, go for dit."

Speaking of the Bigod present at Hastings, Wace says—

"L'anestre hue li Bigot  
Ki aveit terre a Maletot.  
Et as Loges et a chanon  
Li dus solet en sa maison  
Servir d'une sénéchancie,  
Mult out od li grant campaignale  
El sien esteit son sénéchal."

M. le Prevost has shown that Wace has here assigned to Roger le Bigod the post of sénéchal, which was only conferred on his second son, William. Wace refers, as M. le Prevost and Mr. Taylor agree, to the great Norman noble Hugh de Grentemesnil, to whom he assigns an anecdote in the battle as "un vassal de Grentemesnil," a style that would hardly have been adopted by a writer who knew the facts intimately.

Wace does not apparently name in his account such a famous person as Eustace of Boulogne; he tells us that the Bishop of Bayeux furnished forty ships for the campaign. Taylor's list, which is an earlier document than Wace's, and was drawn up in the reign of Henry the First, says:—

"Ab Odono, episcopo de Baios. C. naves."

This mere gleanings will suffice (even if in one or two of the cases cited Wace should prove to have been right) to show how exceedingly untrustworthy he is, and how undeserving of the eulogium passed upon him by Mr. Freeman—a eulogium which is certainly qualified by the statement that the nearer he gets to his own day the more inaccurate he becomes—a reversal of the general habits of a chronicler, which, to say the least of it, is a psychological puzzle.

I must, in conclusion, devote a few lines to part of Mr. Freeman's letter which I scarcely understand. He twits me with arguing that Roger of Poitou was a grown man in 1066 because he was married and a great landowner in 1085. Why 1085? When the "Domboc" was written, Roger of Poitou had forfeited the various lands which he possessed. That forfeiture, doubtless, took place in consequence of the part he played in the rebellion of Robert Courthose in 1078, when his brother, Robert de Bellesme, and his brother-in-law, Hugh de Chateau Neuf, were prominent in supporting the young prince, and were joined by many others; and we are expressly told by





## SCIENCE.

## "THE SACRED BOOKS OF THE EAST."

*Vinaya Texts.* Part I.—"The *Pātimokkha* and The *Mahāvagga* I.—IV." Translated from the Pāli by T. W. Rhys Davids and Herman Oldenberg. (Oxford: Clarendon Press.)

IN his *Seven Buddhist Suttas* Dr. Rhys Davids presented us with some excellent typical selections from the "*Sutta-piṭaka*," the doctrinal part of the Buddhist sacred books; in the work now before us he has, conjointly with Dr. Oldenberg, the learned and indefatigable editor of the "*Vinaya-piṭaka*," "*Dīpa-vamsa*," &c., furnished us with a complete translation of the *Pātimokkha* and of the first four books of the *Mahāvagga*, the third part of the "*Vinaya-piṭaka*"—that portion of the Buddhist literature which deals with the discipline and outward life of the Order (*saṅgha*) founded by the great Hindu reformer.

The rules and ceremonies contained in the "*Vinaya*" are ascribed to Buddha himself; but they could not have all come into existence at once, but must have arisen from time to time as occasion rendered them necessary. They are very numerous, and cover almost every case, real or imaginary, that called for judicial decision with regard to the conduct and everyday life of the Buddhist mendicants. The literature of this code of laws followed more or less the growth of the Order, and was now and again augmented and revised to keep pace with the changing circumstances of the *saṅgha* at various periods in its development.

The translators have done well to include the *Pātimokkha* in their version of the "*Vinaya*," although it is not any recognised part of that ancient code of ecclesiastical laws. It is, in fact, much older than any portion of the "*Vinaya-piṭaka*," for we find it mentioned in the *Mahāvagga* (book ii.), where rules are laid down for its special use; and it occurs in its entirety, along with a very ancient commentary, in the *Sutta-vibhaṅga*, the first of the "*Vinaya-piṭaka*."

The word "*Pātimokkha*," according to the translators, means "disburdening," but the old commentator gives a different origin and explanation of the term (*Mahāvagga*, p. 243). The work known by this title is a kind of liturgical formulary containing confessions to be made by the Buddhist "brethren" at the half-monthly meetings of the *saṅgha* at the new and full moon—that is to say, on the day called *Uposatha*, the ceremonies of which are referred to in the second Khandā of the *Mahāvagga* and in other parts of the *Vinaya* literature.

It is well known that Buddha cast aside almost every article of the Brahminical creed. He had been brought up under its influence, and he had discovered its emptiness and uselessness as a satisfying or a saving faith. He did not, therefore, seek to load his followers with a burden that he himself was unable to bear. From his disciples he demanded no elaborate confession of faith. In his creed there was no place found even for a personal God. He acknowledged no soul and no immortality. Buddha enjoined no sacrifices for sin, he composed no prayers, and he made no provisions

for religious services. The early Buddhists were kept together by the personal influence of their master, by the love and respect they bore him; and the lives they led were in accord with the simple moral teaching of Buddha, whose precepts appealed to the hearts and consciences, not only of his immediate followers, who had assumed the garb of mendicants, but of those who preferred to lead the quiet and uneventful life of householders.

Looking then to the attitude of Buddha with regard to the ceremonies of the older faith, we are not at all surprised to find that at first he did not follow the practice of the *paribbājikas* of the *Tiṭṭhiya* schools in regard to their bi-monthly meetings. We learn from the *Mahāvagga* (ii. 1-3) that the Māgadha King Seniya Bimbisāra first suggested to Buddha the keeping up of *Uposatha* in order to counteract the influence of other non-Buddhist mendicants who met together, not to perform the complex rites of the older *upavasatha*, but to recite their rules, or *dhammas*. The tolerant Buddha, who was ever willing to make allowance for popular prejudice, consented to this arrangement, and his followers assembled half-monthly in solemn silence; but there was no recitation of the *dhamma*, no confession either of faith or of sins. This silence was meant to be, perhaps, a quiet protest against the Brahminical *upavasatha* rites on the one hand, and against the metaphysical discussions of the *paribbājikas* on the other. Be this as it may, however, the people who came to hear some new doctrine were disappointed, and complained bitterly of the "sramanas" sitting silent "like the dumb or like hogs." To remedy this, Buddha (*Mahāv.* ii. 3) prescribed the recitation of the *Pātimokkha* as an *uposatha* service, and the day was observed ever afterwards by pious Buddhists as a solemn fast.

The *Pātimokkha* is hardly a devotional service, but merely a confession of faults. It was to be recited in a chapter of not fewer than four "brethren," and was made by all the members of the chapter to the senior "brother" present. It included, in the first place, confession of the four deadly sins (unchastity, theft, murder, and false claims to sublime or supernatural wisdom); then came numerous other offences, including those against the Order, ill-will to a fellow-mendicant, abusive language, slander, sowing dissension, covetousness, impurity of thought, breaches of discipline, &c. The punishment for offences included reprimand, forfeiture, suspension, and exclusion. Among the *Pācittiya* offences—that is to say, those requiring repentance—we find mention made of eavesdropping, the possession of a bone or ivory needle case, high beds, and stuffed chairs. With regard to matters of discipline, we find in the *Pātimokkha* several curious rules relating to the deportment of the "brethren." In walking there was to be no swaying of the head or arms; the arms were not to be akimbo; food was not to be taken in large balls; in eating, the whole hand was not to go into the mouth; the tongue was not to be put out or the lips to be smacked; the food was not to be tossed into the mouth nor to be daintily nibbled; the cheeks were not to be stuffed out; and

there was to be no licking of the fingers or lips.

Enough has been said of the *Pātimokkha* and its relation to the second book of the *Mahāvagga*; and we will merely mention in regard to the rest of the volume before us that the first book describes the rise of the Order, tells us something of the first Buddhist mendicants, and supplies us with some few interesting incidents in the life of Gotama mixed up with much that is legendary. The other books deal with the residence of the "brethren" in their *vihāras* during the rainy season (the period of *Vas*).

For other interesting particulars we must refer the reader to this volume of the sacred books. In conclusion, we may be allowed to say that the translation is, as was to be expected from the high position of the names on the title-page, most scholarly and trustworthy. Much of the matter in the *Vinaya* books is of a technical character, very briefly and tersely expressed, which renders the work of translation, even with the help of Buddhaghosha's commentary, no easy task. The translators have boldly faced the difficulties of their text, and only here and there have they been unable to give a rendering of the original before them. Where they have failed, it would, perhaps, be presumptuous for anyone else to make the attempt. For the consideration, however, of the translators, we attempt an explanation of one or two difficulties.

*Anacchariya* (p. 85) is explained by Buddhaghosha as equivalent to *anu-acchariya*; and, if the commentator be right, there might be the same relation between *acchariya* and *anuaacchariya* as there is between *sati* and *anussati*. We think, however, that *anacchariya* is connected with *accharā*, and not with *acchariya*, and should be rendered "extemporaneous."

The Pāli "*obhoge kāyabandhanam kātambam*" (p. 156) is thus rendered: "let him . . . the girdle." The translators, in a foot-note, give the words of the commentary on the passage, which, to our mind, solves the difficulty if we carefully attend to the words immediately preceding the passage we have quoted. The foregoing injunction is "let him fold up the robe." When this is done, the next step is plainly to roll up the girdle, then to take and place it within the folds of the robe. This, too, is just what Buddhaghosha really says, "*Kāyabandhanam saṃharitvā cīvarabhoge pakkhitvā thapetabbam*."

The word *bhāga* (p. 156, l. 17) should be rendered "crease," and not "fold."

We trust that the translators will go on with the work they have so well begun, and that they will give us before long an English version of the whole of the "*Vinaya-piṭaka*."

R. MORRIS.

## RECENT CONTRIBUTIONS TO CATULLIAN CRITICISM.

M. ALESSANDRO TARTARA, in his *Animadversiones in locos nonnullos Valerii Catulli et Titi Livii*—a work printed in Rome, which has reached a second edition—discusses several passages of Catullus in a clear style and with an intrepid criticism that is not afraid of contradicting opinions generally, or at least widely, received. His first article is on the much discussed C. ii,

He holds the line *Crede ut cum gravis acquiescet ardor* to be an interpolation, arguing that *ardor* in the sense of *amor* is not found till the Augustan age—e.g., Tibullus. The last three verses, *Tam gratum est mihi, &c.*, are, he thinks, separated from those immediately preceding them by a lacuna the extent of which we cannot guess; and he rejects all attempts to force them into cohesion. In C. vi. 12 he would write *Nam nil ista valent nihil tacere*, making *ista* a nominative referring to the *cubile pulvinus lectus* of the lines immediately preceding. He acutely dwells on Catullus's fondness for iterating an idea again and again in the compass of a few verses, a point which seems to give some confirmation to his conjecture: v. 3, *nec tacere posses*; v. 7, *Nequiquam tacitum cubile*; v. 12, *nihil tacere*, "You may be silent, but they cannot, however much they may wish."

M. Tartara is less happy in his article on C. xxix. In attempting to emend v. 20, which is, perhaps, hopeless, he introduces a spondee in the first foot of a pure iambic poem, *Fuuntque quarta Galliae et Britanniae*, to say nothing of the remoteness of this alteration from the MS. reading, *Hunc Galliae timet et Britanniae*. In C. lxvi. 59 he can hardly be said to be more convincing in his proposal *Sidus tibi vario*; but in C. lxviii. his criticism of Haupt, who altered *densi populi* in v. 60 into *sensim p.*, seems just; and his citation of Hom. *Il.* ii. 2-4,

Πάτροκλος δ' Ἀχιλλῆϊ παρίστατο, ποιμένι λαῶν,  
δάκρυα θερμὰ χέων, ὥστε κρῖν' ἠελανδρῶτος,  
"Ἦτε κατ' αἰγίλιπος πέτρης δνοφερὸν χεῖρ ὕδαρ,

and the inference he thence draws as to the simile in C. lxviii. 57 referring, not to the relief given by Allius, but to the tears of the poet, will probably strike most readers as the best argument that has yet been adduced on that side.

M. Tartara, accepting the ingenious view of Lipsius that the words of Seneca, *Ep.* 93, 9, *Annales Tanusii scis quam ponderosi sint et quid uocentur*, are an allusion to Cat. xxxvi. 1, *Annales Volusi, cacata casta*, repudiates the subsequent superstructure reared by Haupt, which identifies the Tanusius of Seneca with Tanusius Geminus, whom Suetonius (*Jul.* 9) mentions as the author of a *Historia*. He remarks, with justice, that it is a long step from a prose History, such as we should suppose this to have been, to the verse *Annals* of Volusius, and that the mere fact of the other writers quoted by Suetonius in the same passage being contemporaries of Catullus does not prove that Tanusius was also. He inclines to believe that the real name of the poetaster so derided by Catullus was Volusius Tanusius or Tanusius Volusius, but brings nothing to support his view. The only other new point in M. Tartara's pamphlet (for he has been long ago anticipated in 116, 4) is his conjecture on 114, 6, where he ingeniously alters *modo to domus*, "let us praise the park provided only the house is in want."

Prof. Vahlen (*Ind. Lect.* of Berlin University for December 1881) discusses Cat. iv. 20 and lxviii. 157. He finds a difficulty, as Munro also does, in explaining *uocaret aura* of a breeze which rises suddenly and thus invites the mariner to begin his voyage; yet he would not follow Lachmann in reading *Vagaret*, but prefers to explain *Vocaret* of the direction given by the wind according as it rose on the right or left, comparing Verg. *Aen.* iii. 269, *Quo cursum ventus gubernatorque vocabat*; Hor. *Epod.* 16, 21, *quocumque per undas Notus uocabit aut protervus Africus*; Ovid *Rem.* 532. This seems very likely.

Vahlen thinks that the reading of the MSS. C. lxviii. 149, *Et qui principio nobis terram dedit aufert*, in which most recent editors have supposed a proper name, perhaps Anser, to be concealed, may after all be right, if for *Et* we

read *Dum*, and explain of Jupiter: cf. Horace, *Ep.* i. 16, 33, *Qui dedit hoc hodie, eras auferet*; i. 18, 111, *Satis est orare Iouem quae donat et aufert, Det uitam, det opes*. He paraphrases the passage thus: "Sitis felices tu et tua uita et domus et domina usque dum uita finitur, hoc est dum qui principio nobis hominibus terram ad uiuendum uitaeque dulcedine fruendum dedit, eam quam dedit, aufert, is ex cuius benignitate nata sunt omnia." But is not this more of a Christian than a Pagan sentiment? And yet, incongruous as it seems, Catullus does introduce a religious tone into this very passage, wishing to his friend all the blessings which *Themis* gave the pious of yore. Still, to us, the rhythm of *terram dedit aufert* is very repellent; nor is the change of *Et* to *Dum* in itself a plausible one.

R. ELLIS.

#### JOSEPH, KHU-EN-ATEN, AND AMENHOTEP IV.

HAVING received from Herr L. Lund a letter too long for publication as it stands, we give the following summary of its contents:—

Herr Lund objects that in the ACADEMY of June 17 we noticed Mr. Villiers Stuart's argument against his (Herr Lund's) theory respecting the era of Joseph, but omitted to give Herr Lund's reply to that argument. The discussion appears to have arisen thus:—Herr Lund read a paper to show that Khu-en-Aten, the penultimate Pharaoh of the XVIIIth Dynasty, was not only identical with Amenhotep IV., but was also the Pharaoh of the great seven years' famine and the patron of Joseph. To this Mr. V. Stuart objected that, from the time of Joseph's death to the Exodus of the Hebrews, the children of Israel are stated to have increased from seventy souls to 1,000,000; and that, by curtailing the intervening period, such an increase (for which 430 years were none too much) was rendered impossible. Hereupon, Herr Lund replied that, although Jacob's own family numbered but seventy persons, the Bible expressly states that Abraham commanded an army large enough to vanquish the united forces of four kings, and that Jacob was lord of a "territory" in Syria which he bequeathed to Joseph as the conquest of his sword and his bow. Rabbinical writings, says Herr Lund, also record that Abraham, at the very time when he was fighting the four kings, had another force operating against the Egyptians, who accordingly undertook one of their numerous military expeditions to Syria—with what result Herr Lund does not say. Long accounts of these wars are found in the Rabbinical authors; and such wars could not have been carried on by the sons of Abraham alone. "Moreover, seventy souls would have been a pretty thin population for the whole province of Goshen, the most fertile of Egypt." Jacob, therefore, was chieftain of a numerous tribe, and the seventy souls were simply his own family. As to the 430 years mentioned in the Bible, the learned writers of 2,000 years ago were aware of the impossibility of so long a time having elapsed between the arrival of Jacob in Egypt and the Exodus under Moses. The translation of the Septuagint "executed in Egypt" has 215 years instead of 430, and many Hebrew and early Christian authors adopt that view. An old Rabbinical chronicle of the life of Moses puts the birth of the law-giver sixty years after the death of Joseph. Herr Lund computes the period of the sojourn in Egypt at 136 years—a result at which he has arrived in the course of other researches, hereafter to be made public.

With regard to the bas-relief discovered by Mr. Villiers Stuart at Thebes, Herr Lund does not admit that the portraits of two entirely dissimilar Pharaohs as there represented are in any way destructive of his own theory as to the

identity of Khu-en-Aten and Amenhotep IV. He maintains that, unlike as they are, they stand for one and the same person, the name-cartouche of both being the same. For the extraordinary difference in their features he accounts by assuming that the art of portraiture did not in fact exist till this reign; that all heads and figures had hitherto been executed according to a fixed pattern, subject to very slight variations; and that the so-called "caricature" portrait of Khu-en-Aten registers the first honest attempt at an actual likeness. It is not very difficult, says Herr Lund, to account for this sudden change of procedure. It dates from the moment when Amenhotep IV. broke with the civil and religious traditions of his forefathers. He, in fact, abolished the ideal canon in art, and established the law of realistic portraiture. Herr Lund believes that he has also identified the portrait of Joseph.

NOTE.—May I be permitted to point out that there is no Bible evidence to show that the native population of the land of Goshen was evicted in favour of Jacob and his followers? Neither do we read that the Hebrews at any time enjoyed exclusive possession of that province. I would venture also to call Herr Lund's attention to the statues of Prince Rahoep and Princess Nefer-t, the bas-relief heads of Huni, the famous diorite statue of Khafra, the heads of the Syrian immigrants in the equally famous wall-painting at Beni-Hassan, the bas-relief profile of Queen Taii engraved in Ebers' *Egypt*, and other works of portraiture, all anterior to the reign of Khu-en-Aten, all executed in the true spirit of the realistic school, and all evidently representing flesh-and-blood originals.

AMELIA B. EDWARDS.

#### NOTES OF TRAVEL.

THE Council of the Royal Geographical Society have decided on equipping an expedition to Eastern Africa for the exploration of the snow-capped mountains, Kenia and Kilimanjaro, and the country between them and the eastern shores of Victoria Nyanza. Mr. Joseph Thomson is to be the commander; and, according to present arrangements, he will leave England for Zanzibar to organise his party early next year.

WE take the following from the *Times*:—"Between Akabah, the ancient Elath, the port from which Solomon's fleets sailed for Ophir, and the Sinaitic peninsula, there is a small region of country which is at present unexplored. Prof. E. H. Palmer, author of *The Desert of the Exodus*, has undertaken, for the Committee of the Palestine Exploration Fund, to pay a visit to this district with the endeavour to complete the map of the scene of the 'Wanderings of Israel.' Among the places which he proposes to examine may be mentioned the site of Kadesh Barnea, originally discovered by the Rev. J. Rowlands, and more recently visited by Mr. Clay Trumbull, of Philadelphia. Should time allow, Prof. Palmer proposes also to revisit the very interesting city of El Barid, north of Petra, which he discovered in 1870, during his journey with Mr. C. F. Tyrwhitt Drake."

#### SCIENCE NOTES.

*Jurassic Palaeontology*.—The current number of the *Journal* of the Geological Society contains the elaborate address delivered by Mr. R. Etheridge on the occasion of his retirement from the presidential chair at the last anniversary meeting. In this discourse he traces the development of our knowledge of Jurassic



fossils during the last twenty years, and deals in a masterly manner with a great mass of statistics relating to the distribution of these fossils. The attention which has been bestowed of late years upon the Secondary rocks of Great Britain is strikingly shown by the fact that since 1860 no fewer than 113 papers on these strata have appeared in the society's *Journal*, while six complete monographs of Jurassic groups have been issued by the Palaeontographical Society. All this mass of matter has been carefully digested by Mr. Etheridge. His address, apart from the accompanying obituary notices, occupies nearly 180 pages, and forms, in fact, a valuable work of reference which will be an inestimable boon to the student of the Secondary rocks of this country.

At a meeting of the executive committee of the Darwin Memorial Fund, held on June 30 at the Royal Society's Rooms, Burlington House, it was announced that the total subscriptions already promised or received amounted to £2,487 13s. It was decided that the memorial should take the form of a marble statue, and a sub-committee was appointed to make the necessary arrangements. It was agreed to ask the Trustees of the British Museum for permission to place the statue in the large hall of the British Museum (Natural History), South Kensington.

A SPECIAL meeting of the Anthropological Institute, to be devoted entirely to African matters, will be held on Tuesday next at the house of the president of the Institute, Gen. Pitt-Rivers. The president will himself read a note on the Egyptian boomerang; Capt. Burton and Commander Cameron will describe the neolithic implements they have recently brought back with them from the Gold Coast; and Mr. M. Hutchinson will exhibit a collection of Bushman drawings.

THE last part (No. 13) of the *Bibliographical Contributions* of Harvard University contains Mr. Samuel H. Scudder's Bibliography of Fossil Insects. It consists of forty-six pages, and gives references to more than 400 authors. All papers, &c., quoted have been personally examined, unless the contrary is expressed; and, in most cases, brief descriptive notes have been added. The value of such a work as this it is impossible to over-estimate; some part of the labour involved in its preparation may be inferred from the following statement:—

"The multiplication of periodical literature of late years has brought in its train a host of minor papers, many of them wholly popular in character, which, while they multiply titles, do not materially add to our actual knowledge."

THE *Annual Report of the Board of Regents of the Smithsonian Institution for the Year 1880* (Washington: Government Printing Office) has only just reached us, though it bears date 1881, and was ordered to be printed in January of that year. It contains a valuable bibliography of Sir William Herschel, compiled by Prof. E. S. Holden and Dr. C. S. Hastings. This consists of (1) a list of his published writings on astronomical subjects; (2) a list of works relating to his life and writings; (3) a list of the published portraits of him; (4) a detailed synopsis of the sixty-nine different memoirs which he contributed to the *Philosophical Transactions* of the Royal Society between 1780 and 1818; (5) a subject index to his scientific writings. The synopsis alone covers nearly 100 pages. It is modelled upon the synopsis which Sir W. Herschel himself gave of one of his own memoirs. As no edition of his collected works has yet been published, and as the most important of them are only to be found in the original volumes of the *Transactions*, now become rare and costly, the great value of this bibliography will be evident. The volume also contains the

usual "record of recent scientific progress," compiled by specialists in the several departments.

#### PHILOLOGY NOTES.

At the recent meeting of the American Oriental Society Prof. W. D. Whitney presented and explained a specimen of a list of Sanskrit verbs which he intends to put forth as a supplement to his Sanskrit Grammar, giving all the verbal forms and primary derivatives found in use from each root, with the period of their appearance.

THE Seventh Year-Book of the Society for Low German Philology has appeared. Among others, it contains an article (with map) on the district in the area of Low German dialects in which the pronominal forms *mek* (*mik*) and *dek* (*dik*) occur as against *mi* and *di*. Another article is devoted to Johann Rist, whose dramatic works are now scarcely remembered, though his "intersecenia" in Low German give most lively pictures of the relations between peasants and soldiers during the time of the Thirty Years' War. The same society has published the first of a series of Low German dictionaries—viz., that of the Westphalian dialect by Fr. Woeste.

THE two candidates for the Académie des Inscriptions, to fill the place of the late M. Guessard, are the Egyptologist M. Eugène Revillout and the Sanskritist M. Séuart. It is interesting to observe how large a place Oriental learning occupies in France.

WE take the following Greek notes from the *Revue critique*:—Andrew Hidromenos has issued the second part of his translation of Mr. Gladstone's *Juventus Mundi*—*Κόσμος νεότητος*—of which the first part appeared in 1879; Agathonikos, advocate before the court of appeal, a translation of M. Taine's *Philosophie de l'Art en Italie*, as a companion volume to his translation of the same author's *Philosophie de l'Art en Grèce*, which appeared some time ago; Prof. Th. Aphantoulis a translation of Lessing's *Nathan* and of Schiller's *Mary Stuart*. George Pagidas has written a work upon the topography of the ancient city of Thebes, with special reference to its walls and the position of its famous seven gates.

#### MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 27.) GEN. PITT-RIVERS, President, in the Chair.—Mr. Villiers Stuart, M.P., exhibited and described a drawing of the funeral canopy or tent of an Egyptian queen, and some casts of bas-reliefs discovered by him within a short distance of the tent.—Mr. E. H. Man read a further account of the natives of the Andaman Islands, in which he treated more particularly of their home life; the food and methods of cooking were fully described, also the games, amusements, and dances.—A communication was received from Mr. H. C. R. Becher on some Mexican terra-cotta figures found near the ancient pyramids of San Juan Teotihuacan; from a comparison of these figures with those in the museum at Palermo, the author argued that they were produced by people of the same race, and that the builders of the ancient monuments were Phœnicians.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, June 28.)

JOSEPH HAYNES, Esq., in the Chair.—Mr. Alfred Marks read a paper on "The 'St. Anne' of Leonardo da Vinci." Taking as his text the well-known account given by Vasari of the cartoon of "St. Anne" executed by Leonardo for the Servites of Florence, Mr. Marks showed that the description confused two designs—that of the cartoon now in the possession of the Royal Academy, and another composition represented by the picture in the Louvre. The differences between the two

designs were pointed out, and Mr. Marks then endeavoured to answer the questions: Was the Royal Academy's cartoon the great work so celebrated by early writers? What was the relationship between the two designs? The conclusion arrived at was that the Royal Academy's cartoon represented an early stage in the development of an idea finally carried out in a work resembling the Louvre picture. That this cartoon was a similar composition to the Louvre picture seems to be proved by the fact that, whereas one copy only was known of the Royal Academy's cartoon, Mr. Marks was able to enumerate nineteen copies or adaptations of the whole or of a part of the Louvre design. Photographs of some of these works were exhibited. Mr. Marks contended that Leonardo's cartoon could not possibly have been executed under the circumstances mentioned by Vasari, and showed grounds for believing that the work was produced at Milan before the fall of Lodovico Sforza. Proof was given of the existence at Milan in 1618 of a cartoon of the Louvre design, probably a genuine work of Leonardo. In 1631, a cartoon ascribed to Leonardo was in the collection at Turin of Charles Emanuel I. Another cartoon, probably a copy by Marco da Oggiono of Leonardo's original, was, about 1695, in the possession of Padre Resta. Mr. Marks then traced the history of the Royal Academy's cartoon, showing that it was probably that mentioned by Lomazzo as being in the possession of Aurelio Luini. It afterwards passed into the hands of the families of Arconati and Casnedi, both of Milan (remaining with the former for about a century), and Sagredo, of Venice. It left Italy about 1760, and is first noticed at the Royal Academy in 1791. How it got there is not known. Mr. Marks, in conclusion, urged that enquiry should be made about a cartoon mentioned by Dr. Waagen as being in 1839 in the possession of the Plattenberg family of Westphalia, but a few years ago in Count N. Esterhazy's collection at Vienna. This cartoon is stated to be Leonardo's work.

ARISTOTELIAN SOCIETY.—(Monday, July 3.)

S. H. HODGSON, Esq., President, in the Chair.—The following gentlemen were re-elected officers of the society:—S. H. Hodgson, president; W. R. Dunstan, J. Burns-Gibson, and W. C. Barlow, vice-presidents; and Dr. A. Senier, hon. secretary.—A discussion then took place on "Subject and Object and their Dependent Ideas—*Ego*, Self, Soul, and Mind."

ROYAL ASIATIC SOCIETY.—(Monday, July 3.)

SIR BARTLE FRERE, BART., President, in the Chair.—Papers were read by Mr. W. Simpson on "Buddhist Caves in Afghanistan" and on "The Identification of a Sculptured Töpe with Sanchi;" also, by Mr. C. Gardner, on "Written and Unwritten Chinese Laws."—At the close of this paper Sir R. Alcock remarked on its importance, and expressed the hope that it would be speedily printed; and M. G. Bertin, referring to some of the views advocated by the writer, pointed out how remarkable are the affinities between the Chinese laws and those of the Acadians, which he has been recently studying on the clay tablets of Babylon. This view, he added, is not really surprising, when we remember that M. de La Couperie has been able to trace to Western Asia (as its origin) the first idea of much of Chinese culture.

#### FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

#### ART BOOKS.

*Architecture, Classic and Early Christian.* By T. Roger Smith and John Slater. (Sampson Low.) This is the companion handbook to that on "Gothic and Renaissance Architecture" written by Mr. T. Roger Smith and Mr. E. J. Poynter. The system of classification adopted is this: (1) Architecture of the beam and lintel—comprising that of the Egyptians, Persians, and Greeks; (2) The architecture of the round arch—beginning with the Etruscans

and Assyrians, developed by the Romans into its greatest perfection, and finally adopted by most European nations, in early Christian times, in the forms known as Romanesque and Norman; (3) The pointed arch style, used first by Moslem architects, and then employed by nearly all Western nations from the twelfth to the sixteenth centuries—the latter form being the style that we call Gothic; (4) The period of the Renaissance. The present volume of the series treats of the first two of these great divisions—a very wide subject, extending over a vast area of time and place. A good deal of valuable space is given to the more barbaric forms of architecture, such as that of India, Japan, China, and Persia, which would, perhaps, have better been omitted to allow room for rather more complete treatises on the much more important subjects of Greek and Roman architecture. The accounts of these are, however, very concise and well written, and the examples are wisely selected and fairly well illustrated by wood-cuts. Some corrections are needed—the phrase (fig. 78) "Monument to Lysicrates, as in the time of Pericles," contains two errors. It was built, not to Lysicrates, but by him, in his own and Dionysos' honour; and its date is 335 B.C., more than a century later than the time of Pericles. The wood-cut of the Cloaca Maxima shows it with a brick arch, though the text rightly describes it as having large stone *vousoirs*. The view of Sant' Apollinare in Classe is inscribed "Sant' Apollinare, Ravenna," which is quite a different church. There is an excellent sketch of the construction of the Parthenon, with its wonderful optical refinements of universally curved lines and leaning columns—refinements quite unappreciable to the comparatively untrained eye of any of us modern folk. It should not be forgotten how much we owe our knowledge of this widely applied *entasis* to the perseverance and care expended by Mr. F. C. Penrose in the production of his great work on the *Principles of Athenian Architecture*. It is rather strange to find the authors of this handbook expressing a belief in Mr. Fergusson's extraordinary conjecture of a *clerestory* being the mode by which Greek temples were lighted. Fortunately, the wood-cut shows Büttcher's much more probable restoration. Some indication of what part is known and what conjectural in the illustrations would have been useful. The figures in relief on the frieze of the Erechtheum (fig. 71) are purely imaginary, and only the holes by which they were fixed to the black marble ground remain. The present state of the interesting fifth-century church at Tourmanin, in Syria, is very unlike the view given on p. 220, though, in this case, the fault rather rests with Count de Vogüé, the whole of whose valuable work on early Syrian churches is a little marred by the absence of information as to how much of his drawings is conjectural. Surely, too, it would have added greatly to the value of the various illustrations if they had each had a scale attached. In spite of these defects, the handbook is a very useful one, and contains a great deal of information in a clear and compact form. It will supply a want widely felt, not only by professional students, but also by many others who do not wish to remain quite ignorant of so important a subject.

"Illustrated Handbooks of Practical Art." By Henry B. Wheatley and Philip H. Delamotte. *Art Work in Earthenware. Art Work in Gold and Silver (Mediaeval)*. (Sampson Low.) These beautifully got-up and profusely illustrated handbooks are the commencement of a series, cheap and elegant, which has been designed for the purpose of calling attention to "numerous examples, both ancient and modern, of the application of beautiful design to articles of every-day use, and to the various objects which

are frequently employed for purposes of decoration." There can be no doubt that this purpose is attained. The summary which each of these volumes contains of the history of a particular branch of art is too short to be of much service, but it seems in both cases to have been carefully done.

*The Year's Art, 1882.* Compiled by Marcus B. Huish. (Sampson Low.) We are glad to be able to gather from the Preface that this useful annual is appreciated. In this its third year Mr. Huish has endeavoured to make it more complete, and it now may be said to contain everything that the artist or amateur can wish from such a publication. Particularly valuable are the lists of important works sold, with the prices they fetched. Sir Edwin Landseer outstrips everyone, with a total of £21,137 for six pictures, averaging over £3,500 a-piece. The highest sum given for a painting in an auction room in England during the year was £6,615. This was paid for Landseer's "Man proposes, God disposes," at the Coleman sale. Turner is the only artist whose water-colours reached over £1,000. Three of his drawings at the Bale sale fetched more than this, and one, "Ingleborough from Hornby Castle," as much as £2,310. The highest price paid for an engraving or etching was £450 for a first state of Van Dyck's "J. van der Wouwer," but Turner (or Lupton rather) follows next, with £210 for a first state of "Ben Arthur" in the *Liber Studiorum*. We thought that even this price had been exceeded by an "Aesacus and Hesperie." Mr. Huish is certainly wrong in putting Turner's name as the engraver of all the *Liber* plates. We have, however, no further fault to find with this well-arranged and laborious work.

*Essai d'une Bibliographie de l'Histoire spéciale de la Peinture et de la Gravure en Hollande et en Belgique (1500-1875).* Par J. F. van Someren. (Amsterdam: Fred. Muller.) Many thanks are due to the author for the labour he has bestowed on this little book, which will be invaluable to all students of Dutch and Flemish art. Not only has he made mention of all books of any importance published on this wide subject, but he has searched the principal art journals of the Continent, and given the titles of the most valuable articles. In the matter of books, he has not neglected English any more than Dutch authors, and the names of Weale, Eastlake, Heaton, and Gower will be found, as well as those of Vosmaer, van der Willigen, Havard, and Cavalcaselle. It is an admirable book, the deficiencies in which the author will be probably the first to discover. The only additions which we can suggest are references to some journals like the *Portfolio* and the *Zeitschrift für bildende Kunst*, and an index to the names of painters.

*Die bildenden Künste in der Schweiz im Jahre 1881.* Von Dr. C. von Tschärner. (Bern.) The author, who is the president of the cantonal Art Union of Bern, here gives an interesting conspectus of the art and art-literature of his countrymen during last year, and of the efforts made for the preservation of historic monuments in the Confederation. It is to the disadvantage of the Swiss nationality that Germany and France get the credit of so much that is wrought and written by Switzers. Many foreigners will be surprised at the discovery that not a few eminent artists and art writers whom they have taken to be French or German are really Swiss. Dr. von Tschärner gives an account of the Swiss exhibitions for the year, the chief works of Swiss painters and sculptors in foreign exhibitions, the progress and struggles of local art societies, the eminent Swiss artists who died during the year, and the additions to art history and literature made by Lübke, Wackernagel, Rahn, Vögelin, Trüchsel, Kinkel, and others. The little volume contains a portrait

of the late Ed. Girardet, etched by his son, Robert Girardet.

THE Royal Prussian Art Collections have not made any additions of late that claim notice. There are, however, several excellent articles by distinguished writers in the current *Jahrbuch*. Dürer's knowledge of ancient art, as seen by some critics in his "Apollo" and his "Adam and Eve," is insisted upon by W. Thode, though his arguments in support of the proposition cannot be said to be convincing. W. Bode gives an excellent account of Verrocchio and his works in Prussian collections; W. von Seidlitz contributes a careful study of the prints of Hans Sebald Beham; and Herman Grimm a scientific note on a work of Raphael's the date of which seems to be wrong. From these articles and others not mentioned it will be seen that the *Jahrbuch* of the Royal Prussian Art Collections is in reality an art Review of a highly learned and scientific character. It is well that German savants should have such an organ for publishing their opinions, for more popular journals would scarcely appreciate their long disquisitions. Perhaps some day we may obtain an art Review in England where art questions may be discussed with scientific zeal.

THE new number of the *Mittheilungen* of the Historical and Antiquarian Society of Basel is wholly occupied by an account of the Roman Theatre at Augusta Raurica (August), with five illustrations, from the pen of T. Burckhardt-Biedermann. In the sixteenth century, when a far larger portion of the ruins was visible above the surface of the ground, exact measurements were undertaken by Basilius Amerbach, but these had remained unpublished. The subject was afterwards studied and described by Bruckner and Schüpfli; and the ground-plan of the theatre, so far as it was possible, was definitely traced out. Since that time, however, a new discovery has come to light—namely, the existence of a double wall of masonry around the orchestra, the lesser wall rising four feet above the ground, and the greater wall rising to twenty-two feet. The author believes that there was a later reconstruction of the theatre, probably about the time of Constantine. It is his opinion that it was originally built merely for dramatic spectacles, but that the later changes were made in order to fit it for gladiatorial shows and combats with wild beasts.

THE Société bibliographique has issued the first volume (A—BLI) of the *Glossaire archéologique du Moyen-âge et de la Renaissance*, upon which M. Victor Gay has been engaged for many years. It is illustrated with a large number of wood-cuts.

SIG. A. BERTOLOTTI has published (Modena: Vincenzi) a little pamphlet upon Giulio Clovio, "the prince of miniature painters," containing several new details. He has found the will of Clovio, dated December 27, 1577, in which he describes himself as "patre Macedonico et matre Illyrica," and gives a list of the miniatures in his possession.

### THE HAMILTON SALE.

#### III.

It is probable that the public interest in the Hamilton sale culminated last Saturday, when the noble and rare instance of the art of Signorelli, "The Circumcision," passed into the possession of the authorities of the National Gallery for the quite moderate sum of 3,000 guineas, and when several other desirable works were added to the national collection. The representative of the Louvre, M. Gauchez, competed with Mr. Burton for the Signorelli, and it is recorded that from about the sum of 2,200 guineas the bids were confined to these two.



That the Director of our National Gallery should be the victor was only reasonable; it would have been indeed a mistake had so considerable an example of the rare perfection of early art been permitted to leave England. Mr. Burton did not buy the Antonello da Messina which had been a good deal spoken of, and it was carried off by M. Sedelmeyer for 490 guineas. But the National Gallery acquired the beautifully designed and forcibly painted "Allegory" of Giacomo da Pontormo—an allegory which, as far as we are aware, no one has completely explained; and it has also become possessed of El Greco's portrait of a senator, a work by a rare master. To Titian it had been assigned in the Catalogue until the last, but not even at the first in the judgment of the connoisseur; and, whatever may be the facilities for acquiring such work in Spain, here in England the task is at least beset with difficulty. The purchase is generally accounted a discreet one. The subject of the portrait is a more than elderly person, who—like Mr. Mortimer Collins—wrote a treatise on long life, and apparently practised so well what he preached that he continued to live until he was 105. He was painted at ninety-five, but to assert that his eye was not then dim nor his natural fire abated would certainly be to take too flattering a view of his condition. Existence cannot at that time have retained much of its charm for him. We have now named the three purchases of our own National Gallery. The National Gallery of Ireland made two purchases, through its Director, Mr. Doyle. One of these was a Bonifazio, "The Resurrection," a sober and dignified and beautiful work, acquired for 205 guineas; and the other a picture somewhat ignorantly catalogued as Lionardo's, but undoubtedly of the Milanese school in its early time. It was the portrait of a man in early middle life—still almost a young man indeed—very dignified in its quietude and reticence of gesture, nobly coloured, and drawn with a firmness and precision which the highest masters of draughtsmanship could not have more than equalled.

Early in the sale there came a great many portraits, some of them very well painted, though by artists not easily identified. One of the most notable of these portraits was a group, which fell to Mr. Vokins's bid of 350 guineas; it represented Mary Queen of Scots, and her son, a young child, at her knee. A picture assigned to Luini, which had attracted general attention from the force with which a marked character had been realised, became the property of Mr. Agnew for 320 guineas. It represented a Duchess of Ferrara. Mr. Stephen Winckworth—who had been a purchaser on previous days—on Saturday became possessed of what was considered by many, as the famous "Lionardo" of the sale. This cabinet picture—"The Laughing Boy"—is certainly able to cite certain *pièces justificatives* in support of its claim to be directly from the hand of the most admired Milanese master. Experts in the school must be left to determine whether the work be really Lionardo's or Luini's. Another very important purchase was that of a Holy Family by Titian, a picture unsupported by any pedigree, but bearing on the face of it much evidence of its high origin. Mr. Webster, who bought this desirable work for 1,150 guineas, was likewise the purchaser of the most beautiful of several works attributed to Bronzino, a portrait, it was said, of Don Garcia de Medici, which the purchaser secured for 1,700 guineas. The picture was fine, but it is doubtful whether it was cheap. A "Madonna" of Bonifazio, which can hardly be considered second to the example of the master acquired for Dublin, reached the sum of 460 guineas. A well-preserved Garafalo fell for 180 guineas; and the undoubted example of Andrea del

Sarto—the Magdalen—although hardly a pleasing one, must have been bought cheaply for 340 guineas. The Lybian Sibyl of Ludovico Caracci, a magnificent design in a bad school, sold for 270 guineas. At least one genuine Moroni went very cheap; and indeed there were not a few instances of good pictures falling for moderate sums.

#### THE EXCAVATIONS IN THE FORUM ROMANUM.

THE new excavations in the Forum have laid bare the foundations of various buildings, and the traces of a new road, which will give rise to many theories among archaeologists. They are of the deepest interest, as the ground plot of these excavations takes within its bounds the sites of many of the most important buildings and spots which have long called for identification.

The sites, within the bounds of the late excavations, whose identification has been earnestly sought for are the Via Sacra, the Regia, the Temple of Vesta, the Domus Vestae, the Nova Via, the arch of Fabius, the Temple of Jupiter Stator.

In the late excavations the sites of these have been at last identified, if not with every certainty, at least with the greatest probability. The Via Sacra first claims our notice. It was the well-known principle of a Roman engineer, in making a road, to take the straightest line to the goal to which his road was directed. Now this is fully carried out in the course of the Via Sacra. It led down the Clivus Sacer, from the arch of Titus, passed under the arch of Fabius, which was on the edge of the Forum, then went in a straight line along the north side of the Forum by the Basilica Aemilia, the Temple of Janus, the Curia Hostilia, to the foot of the Capitoline, where it ascended to the Temple of Jupiter Capitolinus. There is nothing to support the view that on reaching the edge of the Forum it turned to the left, then to the right, and on reaching the arch of Tiberius turned again to the right. These frequent turnings were against the well-known principle of the Roman engineer, such turns being, to use Mr. Fergusson's word, "as abhorrent to a Roman road-maker as a vacuum is said to be to nature." There is not the slightest foundation for supposing the course of the Via Sacra was ever changed at a later period. The Romans, who were intensely conservative in their religious practices, would never have changed the course of a via which was consecrated by the use and custom of many ages. According to Ovid, the Via Sacra received its name from the sacred rites which were performed on it.

The site which may, with the greatest probability, be identified with the Regia, or Atrium Vestae, as it is also called, is the platform in front of the Temple of Antoninus. According to ancient writers, the Regia, the dwelling-place of the Pontifex Maximus, was situated on the Via Sacra and on the edge of the Forum, a description which tallies with the site assigned to it. One of the strongest reasons for identifying its site with this platform is that we are told the body of Caesar was burnt in the Forum in front of the Regia, and that afterwards Augustus built a temple to Julius Caesar on that very spot. Now, the sub-structures of the temple of Divus Julius are in front of this platform. The plot of ground on which the Regia was built, and the Regia itself, must have been very small, as Ovid writes:

"Hic locus exiguus, qui sustinet atria Vestae  
Tunc erat intonsi regia magna Numae."

In his *Tristitia* he notices the smallness of the Regia:

"Hic fuit antiqui regia parva Numae."

The Regia was evidently on a line with the temple of Vesta, as the late discoveries have shown, though at a little distance from it, for Servius says it was separated from it: "atrium Vestae, quod a templo remotum fuerat."

When Horace says, in his IX. Satire, "Ventum erat ad Vestae," he means atrium Vestae, which was the other name for the Regia, which was in the Via Sacra. The temple of Vesta was in the Nova Via.

Of the site of the Temple of Vesta we can speak with every certainty, as its basement, or podium, has been discovered, its circular form clearly identifying it with that temple. According to a passage in Livy v. 31 it was situated below the Nova Via, which passed in the fourth century B.C. along the slope of the Palatine.

The *domus Vestae*, the abode of the Vestal Virgins, may in all likelihood be identified with the spot where the mosaic pavements have been found. These remains are close to the temple of Vesta, and may have been connected with it. The line of the walls appears to turn to the east, and to run parallel with the newly discovered road which joins on to the Via Sacra, near the Temple of Romulus.

We now turn to the Nova Via. There is every reason to believe that in the fourth century B.C. the Nova Via, on leaving the Velabrum, ran along the western slope of the Palatine, then turned the north corner of the hill, whence it continued along the eastern slope of the Palatine, running parallel to the Via Sacra, till it reached "Summa Velia." Livy tells us that, before the approach of the Gauls to Rome, a voice was heard in the Nova Via, above the Temple of Vesta, ordering the magistrates to be told the Gauls were approaching. In the time of Augustus its course was evidently changed, for Ovid says in his *Fasti* that in his time on his leaving the Temple of Vesta he stood on the spot where the Nova Via now joins on to the Forum. Ovid's words are:

"Forte revertebar festis Vestalibus illuc  
Qua nova Romano nunc Via juncta Foro est  
Huc pede matronam vidi descendere nudo."

The spot where Ovid was standing was evidently near the corner of the Temple of Castor, where the pavement of a road occurs by the side of the temple, while the matron was descending that portion of the Nova Via which leads down from the Via Sacra. We may, therefore, with every probability, conjecture that the Via recently discovered, which, in skirting the eastern side of Temple of Castor, joined on to the Forum at the corner of the temple, then, turning at a right angle, passed between the Regia and the Temple of Vesta, and finally merged in the Via Sacra near the Temple of Romulus, was the Nova Via in the time of Ovid. The part of the Via discovered in the latest excavations would appear to be that portion of it where Ovid saw the matron descending towards the spot where he was standing.

The arch of Fabius most probably spanned the Via Sacra near the Temple of Antoninus at the foot of the slope of the Velia, where the road has been recently removed. Several *vousoirs* of an arch in travertine which doubtless belonged to it have been found in that spot.

The site of the Temple of Jupiter Stator next claims our attention. Livy tells us that, the Romans being driven back by the Sabines over the whole ground now occupied by the Forum, not far from the gate of the Palatine, Romulus vowed on that spot a temple to Jupiter. The spot which would answer best to this description would be somewhere beyond the Regia, as the Forum extended so far as that. Ovid says the Temple of Jupiter Stator was in front of the Palatine, "ante Palatini ora jugi."

The same spot is in front of the Palatine. Mr. Burn writes:—"The situation is determined by several passages of Livy, Plutarch, and Ovid, which place it by the chief gate of the Palatine, at the junction of the Via Sacra with the Nova Via." Now, on this very spot, close to the junction of the Via Sacra with the Nova Via, and in front of the Palatine, the indications of constructions of an early date have been discovered, which, in all probability, belonged to the foundations of the Temple of Jupiter Stator.

A portion of the ancient plan of Rome has been discovered in these recent excavations, giving one side of the Temple of Castor. A street with shops is represented as passing behind the temple. This has been identified by Sig. Maruchi with the Nova Via. But this street, from its position behind the temple, must have joined on, at its western end, to the Vicus Fuscus, which passed on the other side of the temple; and there is nothing in ancient writers to warrant such a conclusion. We have already shown the Nova Via in Ovid's time skirted the eastern side of the temple. Another point must be taken into consideration—that the plan is of the time of Septimius Severus—that is, about 180 years after the time of Ovid, when many changes may have taken place.

HODDER M. WESTROPP.

#### OBITUARY.

CYRIL W. HERBERT.

By the death of Mr. Cyril Wiseman Herbert, the youngest son of Mr. J. R. Herbert, R.A., on July 2, at the early age of thirty-four, the artistic world loses one who promised to rank among its brightest ornaments. He was only ill for a week, and it was not until within ten hours of his death that his complaint showed any serious symptoms.

As a child Cyril was brought up in France, and he never lost the fluency of expression in the French language. On his father's return to England he spent some four years at Oscott College, and he completed his classical studies, in which he attained to more than common excellence, at King's College, London. In his artistic training he had the advantage of working constantly, together with his late brother, Arthur, and his surviving brother, Wilfrid, under the direction and in the studio of his father. In the year 1868 he went to Italy, where he made many elaborate and successful studies of pastoral and agricultural subjects, chiefly among the mountains in the neighbourhood of Olevano. He also made himself familiar with the works of the great masters in most of the galleries of Italy and France, as well as at Munich and in Belgium.

Cyril Herbert's first picture, entitled "Homeward after Labour," depicting Roman cattle driven home after the day's toil, was exhibited at the Royal Academy in 1870. The next year his Royal Academy picture was "An Idyl"—two lovers on a terrace, suggested by a love-song he had heard among the Italian hills. In 1874 he exhibited his "Returning to the Fold," the first picture in which he showed his skill in drawing and grouping his favourite sheep. The last picture he exhibited in London, in 1875, was "Escaped Home"—a collie-dog returning to its mistress at her cottage-door, after having bitten through the string by which it had been held in captivity. Since then, however, he had been by no means idle. So far was exactness the aim of all his work that he was never satisfied that he had learnt everything relating to his art. Anatomy, perspective, composition, *chiaroscuro*, costume, and architecture—all these he was constantly studying, and with great success. One of his pictures, "The Knight's Farewell," was sold to a col-

lector without being exhibited. It represented a cavalier leaving his lady in the sombre dusk of evening, with few gleams of light, to denote the heaviness and the faint hope of the hearts that were separating. Another represented a dog guarding the meal of some Welsh peasants. And a large picture—perhaps his greatest work—of Welsh sheep driven home in the gloaming, was exhibited in the Walker Gallery at Liverpool in 1876, and bought by the then mayor, Mr. John Walker, founder of the gallery. Two important pictures he leaves unfinished. One is a pathetic representation of two girls begging on the steps of London Bridge. The other is a convicted vestal at the grave—a large and effective composition containing many figures, and much elaborated in the costume and architecture, to ascertain which he made deep research. Besides these, the charming little landscapes that he painted for his friends remain as evidence of his sympathy with the quiet scenes in which he loved to meditate.

Early in the present year Cyril Herbert obtained the appointment of Curator of Sculpture in the Royal Academy, where he soon endeared himself to the students by his urbanity and his unwearying industry in assisting them. His constant desire to do no work that was not exhaustively thought out and executed to the best of his ability leaves the public unable rightly to estimate what manner of man he was. It is only his intimate friends who have evidence by which they can remember what he was and what he might have been. The tender recollection in which they will always hold him—the warmth of his nature, the vivacity of his temperament, the depth of his affection—all this they alone can realise.

HENRY T. WHARTON.

#### NOTES ON ART AND ARCHAEOLOGY.

We hear that the Queen has been pleased to accept the dedication of Mr. Herkomer's engraving of Mr. Millais's portrait of the late Earl of Beaconsfield.

A CONFERENCE will be held next Tuesday, July 11, at 8.30 p.m., in the rooms of the Ascham Society, 18 Baker Street, Portman Square, when Mr. Cope Whitehouse will state the results of his recent explorations in and near the Fayoum, and his examination of the ancient basin of Lake Moeris. The chair will be taken by Dr. Birch.

THE forthcoming autumn exhibition of the Glasgow Institute of the Fine Arts will open on Tuesday, September 5, and will close early in November. As usual, this will be a combined exhibition of works in black and white and of the Scottish Water-Colour Society. In connexion with the former department, there will be, as we have already announced, a complete representation of the works of Méryon, lent by Mr. MacGeorge, of Glasgow.

WE are glad to see that the Société nationale des Antiquaires de France interests itself in the preservation of ancient buildings. At its meeting last month an address was voted to the Minister of War with reference to one of the old gates of Valenciennes which a new scheme of fortification is threatening with destruction.

MR. ALFRED GRAY, of Albert Street, Regent's Park, has sent us several packets of caricatures, &c., which seem above the average of this kind of art. The Academy and Grosvenor Skits are from Mr. Gray's own pencil; but we prefer the political caricatures bearing the signature of Mr. W. G. Baxter. His politics are impartial; but he should not have represented Sir R. Cross as being extinguished by a baronetcy, instead of by a G.C.B.

WE received from the Autotype Company some time ago, but have hitherto been unable to notice, a small series of reproductions from some delightful drawings by Mr. F. G. Shields. They represent idyllic child life, and are remarkable for their grace and true beauty; there is nothing of the prettiness about them which one so often sees in work of this kind. Mr. F. G. Shields is an artist who generally devotes himself to much more serious work. He is at present, we believe, employed upon a series of designs for the windows in a private chapel belonging to the Duke of Westminster. This is an undertaking that must tax his intellectual and artistic powers to the highest degree, for such is his enthusiasm that he is not content with preparing fewer than 100 large cartoons for this purpose. Some of these it may be hoped will shortly be exhibited, for, judging from some small reproductions we have seen of them, they certainly are striking and uncommon work. It is pleasant to find that, amidst the strain of such mighty work as this, Mr. Shields can yet find moments of relaxation in which to draw for us young children gathering limpets from the rocks, children playing a game, a young mother and her child, &c. His drawing in these is somewhat reminiscent of that of Mulready, but with more sentiment interfused. The reproductions leave nothing to be desired.

DR. T. H. HENDLEY, the curator, has compiled an interesting report of the Economic and Industrial Museum which was established at Jeypore in August 1881. During the first three months of the present year the museum was visited by just over 200,000 persons, of whom more than one-half were women and children. In the department of antiquities we notice a collection of stone images of the Chohan period found in the mud of a tank into which they had been thrown, after mutilation, by order of Aurangzeb. We also learn that excavations carried on in the bed of a fresh-water lake near Sambhar have already resulted in the discovery of several interesting relics from ruined houses now twenty feet below the surface. Among these are spindle whorls, fragments of copper vessels and ivory ornaments, curious clay images, and a clay Buddhist seal.

WE have received the third annual Report of the Archaeological Institute of America (Cambridge, U.S.: John Wilson). Of the excavations at Assos, and of the foundation of the school of classical studies at Athens, we have already spoken. A synopsis is given of the results of Mr. Bandelier's explorations in Mexico from March to June of last year. He has concluded that Quetzal-chohuatl, the deity anciently worshipped at Cholula, near Puebla, was an historical hero of the Toltec race; and that the so-called pyramid at the same place is "an artificially elevated, fortified pueblo," composed of the common *adobe* of the country, and the work rather of many years than of a great multitude at one time. At Mitla, in Oaxaca, Mr. Bandelier made an examination of the imposing ruins called palaces, which he regards as "shelters at night and in bad weather," and refuges for the women and children in time of attack.

A CHARACTERISTIC portrait of Gustave Courbet appeared recently in *L'Art*. It was drawn and etched by Bocourt with a powerful touch, but was somewhat heavy about the hair and eyes. The latter wanted both light and life. The portrait was accompanied by a sensible article on Courbet by M. Eugène Veron. It is now the fashion to extol this master as much as it was formerly to hoot at him. M. Veron recognises him as a skilful, realistic painter, but not as a great artist.

M. OCTAVE UZANNE will complete his work



on *Les Ornaments de la Femme*, the first volume of which—*L'Eventail*—appeared last year, with a second volume on *L'Ombrelle, le Gant, le Manchon*, which will have coloured illustrations by M. Paul Avril. It will be published in November next.

### THE STAGE.

MDME. CHAUMONT, who has been appearing at the Gaiety this week, is one of the cleverest actresses of *genre* nowadays to be seen. She is often as good as Mrs. Bancroft, but the public has not seen her to advantage during her present engagement in London. In "*Divorçons*"—Bowdlerised, but we cannot say purified, for representation in England—her art is chiefly exercised in the suggestion of matters which it would never do to actually realise. "*Divorçons*" preaches morality and sound sense, but often by offensive means. Even as it is presented at the Gaiety, it is hardly a piece which an English daughter can take an English mother to see with the comfortable assurance that the English mother will be satisfied. It is more suited for that theatre's habitual patrons, if we may make bold to assume that they not only understand French, but can see with celerity other points besides those that may lie in the dreamy languor of their favourite Miss Vaughan or in the energetic dance of Miss Gilchrist. Put into brief compass, the story of "*Divorçons*" is that of a married couple who seek to rid themselves altogether of that yoke which is upon them, instead of sensibly endeavouring to make it more tolerable each for the other. It is the woman who is most determined to be unconventional; but, when her husband gravely proposes such a legalised separation as will allow her a measure of liberty, she finds that "from the moment this is permitted it has no longer the same savour." As for the lover, when the husband deliberately plans for his final satisfaction by marriage, he looks extremely awkward, has the air of doubting the boon, and mildly insinuates that "his hopes had not extended so far." The silly lover and the sensible *rueé* husband (a very favourite character in French comedy, when French comedy is determined to be moral) are both played well; but it is the wife—that is, Mdme. Chaumont—who has the lion's share of the business. Mdme. Chaumont is throughout ingenious; but, even apart from the questionable taste of the representation, it is open to doubt whether the minute method of painting which carries her well enough through a scene or a dramatic song—well enough through "*Toto chez Tata*," through "*La première Feuille*," and through "*La bonne Année*"—is really adapted for the larger canvas she has now to fill. Anyhow, "*Divorçons*," though not seldom witty, is but rarely enjoyable.

AND, while this adroit little *genre* painting has been going on at the Gaiety, a very exalted artist indeed has been working in masterly fashion at Drury Lane. Mdme. Ristori is a tragedian whom age does not stale; she is a complete and enlightened and dignified student of every character she essays; she is fitted in a high degree to interpret conceptions the most poetical and the most profound. Her Lady Macbeth, now acted for the first time in English as a whole, has accordingly been a performance of real interest and peculiar delight. We do not know how far back we should have to go to find a Lady Macbeth so sufficient. Certainly our own generation has never shown such a Lady Macbeth—no, nor anything like it. Not that there is anything to wonder at in Ristori's success, for eight years ago, when she had not properly mastered the language, she gave in English just one scene—the sleep-

walking scene—and it was the most impressive thing we had seen upon the stage since the first performances of Sarah Bernhardt and the latest of Desclée. Mdme. Ristori's art is not occasional, but complete. A curious and admirable unity—the unity that attends on one fine conception carefully kept—marks her performance. We could wish she were more thoroughly supported. Mr. William Rignold is a capable actor, but he is not a Macbeth. Where is Mr. Charles Warner, who has at least many of the qualities the part demands? He showed them at Sadler's Wells. But, however inadequate be the aid Mdme. Ristori has secured, her performance is an occasion on no account to be missed. As long as such an actress treads the boards, it is possible to take a worthy view of the functions of the theatre.

### MUSIC.

#### RE-ORGANISATION OF HENRY LESLIE'S CHOIR.

MR. HENRY LESLIE gave his farewell concert on July 12, 1880. From that time the Choir, as a body, ceased to exist. Last December, however, Mr. Randegger consented to undertake the duties of conductor, if the Choir could be re-organised. Mr. Leslie consented to become its president, to compose a choral work for the first concert, and it was agreed that the Choir should retain its old name and title. The first concert under these new arrangements was given last Tuesday evening at St. James's Hall, and the result of this performance promises well for the future success of the society. The first part of the programme included part-songs by H. Leslie, W. S. Bennett, G. A. Macfarren, A. Sullivan, and others, and Samuel Wesley's fine motett "*In exitu Israel*." The songs were given with great delicacy and refinement, but the motett was not altogether satisfactory. The second part included Mr. Leslie's new part-song, "*Who is the Angel that cometh?*" As a composition it is not remarkable, but it was admirably sung by the Choir, and conducted by the composer, who was enthusiastically received. Miss Orridge sang in an effective manner a cantata entitled "*Alexis*," by Dr. Pepusch, with violoncello *obbligato* (Mr. J. A. Bronsil). It was interesting to hear a specimen of the music of the author of "*The Beggar's Opera*." He was contemporary with Handel, and both used to play the harpsichord and the organ at the celebrated private concerts given by the "itinerant small-coal" merchant Thomas Britton. Dr. Pepusch was first chapel-master to the Duke of Chandos at Cannons, but retired in favour of Handel, whose superior merit he readily acknowledged. Mr. Maas sang solos in both parts of the programme, and was greatly applauded. The whole of the concert was conducted in a marked and efficient manner by Mr. Randegger. Mr. J. G. Calcott presided at the piano.

### OBITUARY.

JOACHIM RAFF.

WE regret to record the death, at Frankfurt-on-Maine, on June 25, of the celebrated composer Joachim Raff. He was born at Lachen, on the Lake of Zürich, in 1822. Raff was not specially educated for the musical profession; like Schubert, and at the same age, he became a schoolmaster, and also resembled that great composer in finding time for his favourite pursuit. In 1843 he sent some pianoforte compositions to Mendelssohn, who strongly recommended them to the attention of the publishers Breitkopf and Härtel. From that moment up to the time of his death Raff devoted himself to music, and he produced many

works which have secured to him a foremost place among modern musicians. Of his ten published symphonies, it will be sufficient to name the third, "*Im Walde*," the fifth, "*Leonore*," and the two less-known but very fine ones in C major (op. 140) and in G minor (op. 167), all of which have been heard at the Crystal Palace Concerts. He wrote more than 200 works, including operas, songs, suites, symphonies, concertos, quintets, quartets, trios, sonatas, and an immense quantity of pianoforte music. His quick and versatile pen was never at rest, although one cannot but regret that a composer of such fine talent should have so often written from necessity or habit, rather than from deep inward impulse. The symphonies we have mentioned may perhaps be quoted as representing his highest achievement. Raff's knowledge of instrumentation, his power of inventing simple and pleasing melodies, and his wonderful command of all the resources of counterpoint, canon, and fugue enabled him to write works full of interest both to the student and to the general public. It is, however, his manner rather than his matter which attracts notice in his compositions; and his workmanship, however interesting, often seems to efface, rather than to develop, his ideas and themes. There are moments in his symphonies when heart and head seem to be putting forth equal strength, and then Raff appears not unworthy of a place beside the great masters. He lacked the power of exacting self-criticism; hence his best works, though very far above mediocrity, fall short of the standard which would place them among the masterpieces of musical literature. His patience and industry, which enabled him to conquer many difficulties, deserve admiration. In 1877 Raff was appointed Director of the Conservatoire at Frankfurt, which post he retained until his death. He was also known as a literary writer of considerable merit; and his pamphlet *Die Wagnerfrage* attracted much attention at the time of its publication.

J. S. SHEDLOCK.

### MUSIC NOTE.

MDME. MODJESKA will, next Wednesday afternoon, assisted by Mr. Forbes Robertson and Mr. G. W. Anson, act for the only time this season part of "*Adrienne Lecouvreur*," at a grand musical and dramatic entertainment to be given at the Court Theatre in aid of the funds of the Popular Ballad Concert Committee. The first part of the entertainment will consist of a concert, in which the new Russian soprano, Mdme. de Adler, will take part, as well as the following accomplished artists and amateurs:—Lady Colin Campbell, Lady Benedict, Miss Damian, Miss Adela Vernon, Miss Ellicott, Mr. Herbert Thorndike, Sig. Luigi Parisotti, and M. Marcel Herwegh.

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